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NEW YORK, SATURDAY, JUNE 13, 1931

WHOLE NO. 2670



SAN-MALO
"Aristocrat of the Violin"



RICHARD CRANE
of Westover, Virginia, president of the Virginia State Festival Association, which gave a series of brilliant concerts not long ago (as already reported in the MUSICAL COURIER), with notable success achieved through the efforts of officers of the association, among them John Powell and Mrs. John P. Buchanan.



JOHN DOANE,
vocal coach and accompanist, who will hold a six weeks' master class at San Diego, Cal., this summer, beginning June 15. On May 18 Mr. Doane gave his final students' recital of the season in New York, presenting several of his artist-pupils well known in New York churches and in the concert field. He will return to New York, September 15, to open his new studios. (Townsend photo)



POMPILIO MALATESTA,
teacher of Maria Budd, lyric soprano, who has been engaged to sing lyric roles with the Chicago Civic Opera Company. Miss Budd heretofore has appeared with the Philadelphia Opera Company. Another successful pupil from the Malatesta studios is Joe Wagner, who may be heard over station WOV every Thursday afternoon.



ANNA HAMLIN,
soprano, who recently appeared as soloist with the Rubinstein Club, Washington, D. C. Miss Hamlin was warmly applauded for her part of the program, which included two Kentucky mountain songs, numbers by Aubert, Strauss and Ilgenfrut, and operatic arias. The Washington Star remarked that Miss Hamlin displayed a well trained voice and a range that was high and clear.



SOL HUROK,
beside the plane, Golden Ray, which took him from London to Paris and back again.



LILLIAN HUNSICKER,
soprano, who, during the past two months, has included among her engagements appearances before the Musical Club of Reading, Pa., as soloist for the Lehigh County Bar Association and at the Lehigh Country Club before the Athenaeum Library Club.



THEODORE STEARNS, JR.
son of the well known American composer-writer, who is summering at the country home of his uncle, Leo Meilziner, on Cape Cod. Theodore has driven up to the Truro "Post" Office to get his copy of the MUSICAL COURIER.



MARION CLAIRE IN FLORIDA,
at the left the well known singer is shown in a typical jungle at Sarasota, Florida, gathering inspiration for her season with the Berlin Staats-oper. At the right she is pictured enjoying an idle moment between concerts, at the Breakers in Palm Beach, Florida, with her husband, Henry Weber, the well known conductor. These snapshots were taken during the gifted soprano's recent concert tour in the south which brought her the praise of the press and public alike, and immediately following which she sailed for her season of opera at the Berlin Staats-Oper, where she is a great favorite and is again scoring unusual success.



FRIDA LEIDER AFTER HER RECENT LONDON TRIUMPHS.
This photograph was taken on May 14 outside Covent Garden Theater, London, where Frida Leider scored a veritable triumph as Isolde in Tristan and Isolde. Mme. Leider is shown surrounded by admirers from the gallery. At her right is Col. Blois, and on her left are Lauritz Melchior, who was Tristan, and his wife. It is interesting to note that over fifty people had formed the beginning of a queue at the gallery door at eleven o'clock on Wednesday night preceding the performance, and that at nine o'clock Thursday morning there were over four hundred people waiting for the performance of that evening (Fox Photo).

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Patriotic and Sacred Works Preferred at the German Composers' Festival

Sixty-first Tonkünstlerfest in Bremen Fails to Produce Works of Genius, But Much Polyphony—Return to Old Forms and Mediaeval Style — Modernists Not Much in Evidence

BREMEN.—German music is going religious and patriotic, if the sixty-first festival (Tonkünstlerfest) of the General German Music Society, held in Bremen, is a criterion. The two outstanding successes of this festival, which is supposed to be a review of the year's best productions, were a cantata entitled *Heldenfeier* (*Homage to Heroes*) by Rudolf Siegel, and a setting of the 90th Psalm, by Kurt Thomas. Siegel's cantata owes some of its success to the contrapuntal employment of the national anthem, *Deutschland über alles*, and to the text which celebrates the sentiment that no death in the world is more blessed than the "hero's death" in battle.

Rudolf Siegel belongs to the pre-war generation, being a pupil of Humperdinck and Thuille. He is known for the patriotic and rather aggressively Teutonic nature of his compositions, and since the war he has been general musical director of the City of Krefeld, in the Rhineland, where the French occupation may have helped to ac-

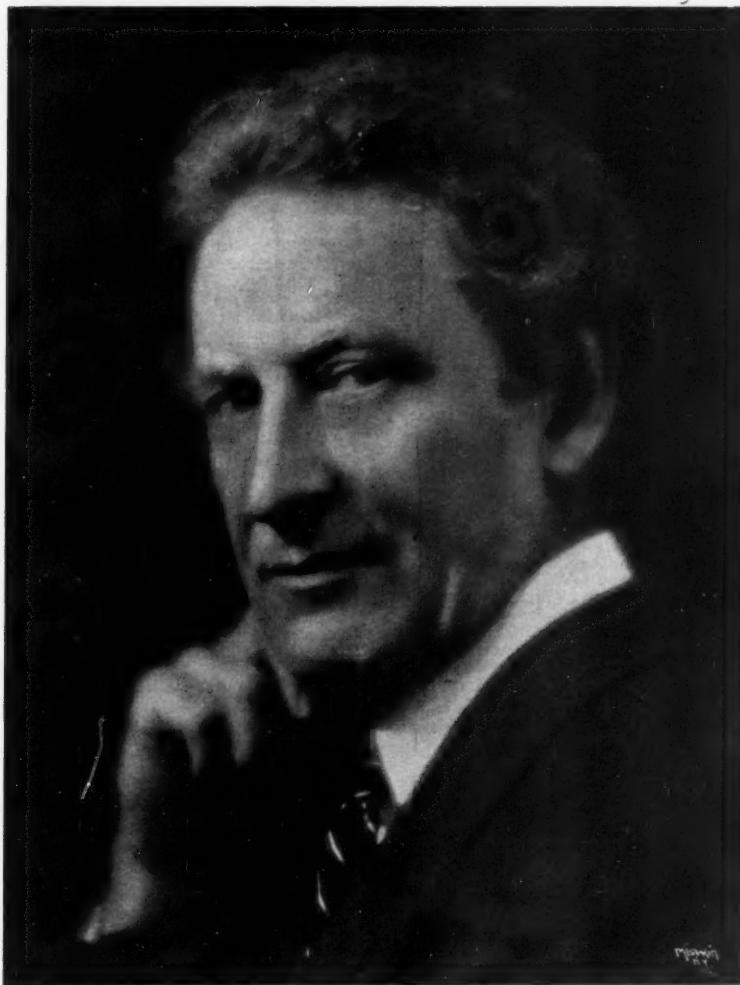
centuate his patriotism. But the significant thing is the enthusiasm with which the public received this work, in some respects a modern, choral counterpart to Tchaikovsky's 1812. The result will be that every German Männerchor (and male choruses in Germany are legion) will perform this piece of contrapuntal bombast, to the enhancement of the warlike sentiments which bode no good for Europe as a whole.

The work, written for male voices and orchestra, is effective in its way, especially the first part, which contains a big funeral march to the fallen of the world war, sung in unison, and accompanied by the heavy rhythm of the percussion. An orchestral intermezzo leads to the second part, a sort of apotheosis in which the march theme and the national anthem are effectively combined.

A NEW NINETIETH PSALM

Kurt Thomas, composer of the other big success of the festival, the 90th Psalm, is still in his twenties. He has already scored

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YEATMAN GRIFFITH,

who will conduct his twentieth consecutive season of summer vocal master classes for teachers, singers and students from June 15 to August 1, at his spacious studios in New York City. Yeatman Griffith is a pioneer conductor of summer vocal master classes, these having been held since 1912 in many parts of the world. This maestro is not only the teacher of eminent artists of various nationalities who seek his advice, and of teachers all over the country who bear testimony to the infallible results obtained through the application of the Yeatman Griffith principle of vocal technic, but also of young American artists (many receiving their entire training from this master) who have made successful debuts from the Yeatman Griffith London and New York studios in all branches of vocal activities. Teachers and singers are enrolled this summer from many parts of the United States. Yeatman Griffith will resume his fall teaching on September 15.

a number of successes with choral works, chiefly sacred, in a strictly contrapuntal style, also chamber music and organ pieces. He is a product of the Leipzig Conservatory, where he became a teacher of theory at the age of twenty-one.

The Psalm is for mixed chorus, baritone solo and orchestra. It is music that is obviously sincere, written with conviction, expressive and full of contrast. A high standard of craftsmanship is shown in the successful intermingling of choral and instrumental elements, in which the orchestra is a powerful factor in clarifying the meaning of the text. The work had a splendid performance at the hands of the Bremen Philharmonic Choir, the Municipal Orchestra, under the excellent direction of Prof. Ernst Wendel, and Rudolf Watzke as soloist.

BACK TO THE SIXTEENTH CENTURY

Choral music seems to be what the present generation of German composers is turning to. It is a neutral ground on which

the opposites—the conservative and progressive elements—meet, for the limitations imposed by the human voice, especially en masse, have a restraining influence even on the ultra-moderns. Two more ecclesiastical works, Ernst Pepping's Choral Mass, and Albert Möschinger's motet, *Gottes Pfad ist uns erweitert*, both show the common tendency of German composers to revert to an almost mediaeval polyphony, as it was practised by the Netherland schools, an asceticism which is dry and somehow lacks conviction.

By way of contrast we had one example of a cappella music, which is definitely exotic in color and anything but ascetic in tendency. It is by Felix Petyrek and entitled *A Bedouin Divan*. The composer has taken Arabic texts and set them to Oriental tunes, obviously of Turkish and Arabic origin, richly embellished, and characterized by a picturesque freedom of melody and rhythm. Petyrek has evidently heard the nasal twang of Anatolian muleteers on his (Continued on page 10)

Witherspoon to Be Artistic Advisor of Chicago Civic Opera

Noted Educator and Former Metropolitan Singer Appointed Vice-President in Charge of Opera

CHICAGO.—Samuel Insull, president of the Chicago Civic Opera Company, announces that Herbert Witherspoon will immediately become a member of the Chicago Civic Opera Company in charge of the artistic side of the company's affairs. He is to be vice-president in charge of opera, while business manager Herbert M. Johnson is to be vice-president in charge of business and of the company's tours.

Since the resignation of Giorgio Polacco, the company has not had a general musical director, and it is not intended to reestablish the position under that name. Instead, according to Mr. Insull, Mr. Witherspoon's selection to take charge of opera will give him a wide latitude on what may be called the production side of the institution—the personnel of the company, the selection of operas to be produced, the manner of presentation and all that goes to make up a season of opera in Chicago and on tour. A musician of established reputation, a singer of high achievement, both in opera and concert, a teacher of much experience, cultivated, seasoned in his contact with the public, and with high ideals, his selection seems to offer to the music-loving public the assurance that opera will be continued in Chicago as a high type of entertainment.

Mr. Insull further states that Mr. Witherspoon was chosen for this place not only

for his qualities and personality, but because he is an American and has a fundamental



HERBERT WITHERSPOON

understanding of the desires and hopes of the people of Chicago in regard to opera.

Mr. Witherspoon came to Chicago in 1925 as president of the Chicago Musical College, where he remained for four years. He then established his own studio, where he has since taught between nation-wide lecture tours.

R. D.

Keene Chorus Club Gives Its Twenty-ninth Annual Festival

Visiting Artists Assist Local Soloists and Chorus—Concerts Well Attended

KEENE, N. H.—Four concerts comprised the twenty-ninth annual Spring Festival of the Keene Chorus Club, held at City Hall, May 20 to 22. George Sawyer Dunham was festival conductor. Orchestral music and accompaniments were furnished by the Boston Orchestral Players, Walter E. Loud, concert master. Edward F. Holbrook was festival accompanist, and Ada Loveland Jones, chorus accompanist.

The opening concert was given by the Keene High School Chorus, Orchestra and Band, with Harry W. Davis and Carl R. Beadle, conductors. Soloists were Dorothy Soule, soprano, William Nye, bass, Frances Henrickson, violinist, and Raymond Hill, trumpeter. The orchestra offered Lavallee's *The Bridal Rose* and a Schubert number and accompanied the chorus and soloists in Gaines' cantata, *The Village Blacksmith*. The band played pieces by Lake, Gibb, Schubert and St. Claire. Miss Henrickson distinguished herself in violin solos by D'Ambrosio and de Falla-Kreisler, and Mr. Hill presented a trumpet fantasia by Goldman. There was a large and appreciative audience, and the conductors were congratulated upon the success of this concert.

Appearing at the second concert, Thursday evening, were the following soloists: Betsy Lane Shepard, soprano; Edith Ayres McCullough, mezzo-soprano; Ralph Errolle,

tenor; Frederic Baer, baritone; and Willem Frank, pianist; the Keene Chorus Club, and The Boston Orchestral Players. Ensemble numbers were the Coleridge-Taylor cantata, *The Death of Minnehaha* (Miss Shepard and Mr. Baer, soloists); Constant Lambert's *The Rio Grande* (Miss McCullough and Mr. Frank, soloists); and a Rossini overture by the orchestra. Miss Shepard sang four short songs and Mr. Errolle offered an excerpt from *Die Meistersinger*.

Friday afternoon featured the Ladies' Chorus; Walter M. Smith, trumpet soloist; and the orchestra. Mr. Smith was heard in *The Carnival of Venice* by Del Stiegiers, the Ladies' Chorus gave *Flower of Dreams* and *Snow Legend*, both by Clokey, and the orchestra presented compositions by Thomas, Victor Herbert, Friml and others.

The final event, Friday evening, was Verdi's *Il Trovatore* given in concert form, with the following cast: Leonora, Frances Peralta; Azucena, Henriette Wakefield; Inez, Mildred Whitcomb; Manrico, Ralph Errolle; Di Luna, Frederic Baer; Ruiz, William Bridge Jones; Gypsy, William Nye; a part of Ferrando was sung in Act I by Mr. Baer and in the other three acts by Mr. Nye. The Keene Chorus Club and the Boston Orchestral Players assisted the soloists. This presentation was most effective and well liked by the large audience. S.

COBBUS, GERMANY.—Early this morning we were returning from a stroll through the Tiergarten, in Berlin, when we passed the prettiest, most picturesquely-costumed girl it had thus far been our exploring fate to meet. As though she had just stepped out of a light opera chorus, she was pushing a perambulator along, her raven braids glistening in the sun. Her white bodice, with puffed sleeves, was as immaculately starched as the huge white muslin head dress that framed her expressive Tartar face. Her short velvet skirts of red, yellow and black were coquettishly gathered around her slim waist and beneath them peeped white stockings tipped with a pair of pert little black slippers. She was one of the famous Wendish nurse maids from the Spree Forest, much sought after by rich Berlin mothers—it appears—and a lineal descendant of a race that settled Central Europe over a thousand years ago, a strange race which history has most unaccountably neglected in the march of time.

A half hour later, at breakfast, the head waiter gave us additional information. "Yes," said he, "the Wends, all that is left of them, live in the Spreewald, not far from here. A bus line takes you there, or a train to Cottbus, an hour and a half away. From Cottbus or Burg you take a boat through hundreds of little branches of the Spree, and the whole trip (you can be back tonight if you wish to) is worth a dozen Potsdams if you want to see something really interesting and new."

As our train went along I suddenly recollected an incident which occurred after the Armistice was signed. Hardly any newspapers even mentioned the matter. Two very black-eyed men came out of the Spree Forest and appeared before the Versailles Peace Treaty with a plea for self-determination of a nation most of the members of that august body had never heard of before. It was the last, unavailing gesture of a once mighty Arcadian race, now shrunken to a handful of husbandmen, toiling grandmothers and picturesque nurse girls. If those two men had stepped out of the pages of some Longfellow's *Evangeline* they could not have puzzled Woodrow Wilson more. For their romantic story has been so lightly played upon by history that only its afternoon shadow now remains, like the purple echo of a dying song.

Briefly, it was in the latter part of the Fifth Century that the Wends, a people of Slavic origin, began wandering westward from Mongolian steppes and Russian and Roumanian mountain and valley lands until they finally camped on the Elbe River where it bends northward on its long stretch to Hamburg. They spread all over Germany and where their migratory momentum decreased they paused to establish trading posts, follow their pastoral bend for agriculture and to set up their traditional idols. In 960 A.D. Heinrich the Vogler drove them out of Dresden; the Poles began to Christianize them two centuries later; they intermarried with the Huns, the mediaeval Germans; became absorbed, racially decayed; vanished to the extent that today, of all the mighty hordes hardly more than fifty thousand now remain. These—the last of the true Wends—have made their last stand in the forests and on the hundreds of little islands formed by the countless ramifications of the Spree River in and between Prussia and Saxony. Here they still hold their curious field and water festivals, cling to their picturesque costumes, sing and converse in a language that is distinctly apart from any other in all Europe and nodding old grandmothers still tell little Wendish kiddies about the Wasserman.

The Water Man! We are on the top of his traditional home now, for we are in a long, low, flat-bottomed scow being poled up one of the canals leading out of the town

of Burg, under the water of which he used to reside—still lives, so many old Wends believe. Our gondolier expertly steers us around a shady curve and nods his head sagely:

"Yes, our Wasserman, our Wendish water god of the Spree. When he walked in our little island fields and wanted to return home he would knock on the river with a willow branch, the waters would open and thus he would go down to his rocky palace on the bottom and the Spree would close after him. Then nobody could get him."

"He knocked on the river?" we demanded.

"As you would on a door," replied the old Wend. "My grandmother often told me about it when I was a little boy. She saw him once."

He picked a branch from a tree as we glided beneath it, held it between his thumb and index finger, tapped it lightly on the gunwale of the boat. "Exactly like that," he said triumphantly.

He was a typically pure Wend in all the way to his home, where we were invited to take dinner, we could not help wondering how he had kept his seventy years so amazingly well. His bald head, white mustachios and goatee showed his age, but there was not a wrinkle on his forehead or face. With his cheeks, neck and chin, these were as smooth and untroubled as those of a fourteen-year-old boy. His black eyes snapped and glowed with the spirit of youth, his smile was eager.

He poled us up another branch of the Spree and around another Arcadian stretch of island field. This one was dotted with haystacks and under the shade of a big willow a scow laden with hay, ready for shipment, was pulled up on the low bank. Over all was a flood of sunshine. All traffic is done on these waterways. The Wends go to church in boats; they transport their crops to market in these narrow skiffs; their dead are similarly ferried to their last resting-place; they visit one another—attend dances, song-society rehearsals—make love—in these water carriages, precisely as though they lived in Venice.

Our gondolier pointed to the island. "One morning my grandmother was walking along the banks of that hayfield," he said, "when the Wasserman stepped out from behind that big tree. He wore long, red hose, a green jerkin and a high-peaked, yellow cap. In his hand was a comb, and he kept combing his mane of black hair. His face was like bronze. 'Tell your mother,' said the Wasserman, and then he walked back behind that willow, and in a moment my grandmother (she was a young girl at the time) heard a rap, rap, rap on the water, and when she peeked around the tree there was no Wasserman there." A little later we passed another sunny field, and here our Peter Pannish guide told us the Wendish Goddess of Noontime used to appear. She was in the figure of a human woman and always heavily veiled. Between the hour of high

noon and one o'clock even today no true Wend remains in the fields for it is during that time that the goddess walks abroad and if she catches anyone on that field his life pays the forfeit.

About noon today we made a sudden turn out of the sunshine and our skiff floated up to the heavily-shaded "wharf" of our guide's Wendish cottage that sat alone on a woodsy island. We passed beneath its low doorway into the comfortable cool and presently were served with mugs of sugared Wendish beer. This typical drink is almost black in color and a little of it goes a great ways. Our waitress was a girl of nineteen, named Hedwig, on a visit from her home in the ancient Wendish "capital city" of Bautzen. Had it not been for her conventionally modest working dress we would have sworn a genuine Tartar maiden stood before us. Her hair was very black, very long and very straight. She had slanty, half-closed, deep-set Chinesey eyes. Her broad face was flat and of a curious bronze hue, and had she been swathed from head to foot in primitive furs she might have just stepped out of the Arctic Circle. Our

host had retired and we asked the girl if she, too, was a Wend.

"Yes, my ancestor was the Wasserman," she replied simply.

This was too good to be true, although her genealogical account of the matter cast a spell over us hard to disbelieve under the circumstances. She asked us, with the utmost naivete if we would care to hear how her great-great-grandmother married the Wasserman. We nodded mutely, and as we ate our lentil soup, sausages, boiled potatoes in mustard sauce, bread, cheese and cucumber salad, Hedwig dreamed on:

"At that time my great ancestor's father was a miller and his mill had just burned down. The Wasserman came to him and said that he would furnish him with all the money necessary to rebuild his mill if, in return, he would give him his daughter's hand. My great ancestor agreed in order to help her father and on the day of the wedding the bride and groom were drawn over the only bridge on the Spree at that time, in an ox-cart to the church. As they were crossing the bridge it sank down—like a rubber band—and the bridal couple disappeared beneath the surface of the stream."

"Without rapping on the water?" we interrupted.

"Not even one knock—that time," replied Hedwig soberly. "Eighteen years after," she continued, "two lovely girls appeared to the miller and told him that they were his granddaughters. They explained that the Wasserman—their father—had given them permission to go to a dance that night, but that they must knock on the water before the clock struck midnight or else they could never get back home. The girls went to

the dance but they forgot the hour and when they went back to the river after midnight they rapped and rapped but it was no use.

"The next Sunday my great-great-grandmother said to her husband, the Wasserman, 'let me go to church and greet my old friends once more.' The Wasserman said, 'you may go—but you must not stay for the benediction. If you do, terrible events will follow.' My great ancestor promised but when she got to church she was so glad to meet all her old friends that she forgot and stayed for the blessing. As she was coming out of church two shrieks were heard. On the bridge was the Wasserman and in his arms were his two daughters. He tore them to pieces! He threw their remains into the Spree and jumped in after them and everything sank out of sight!"

Hedwig picked up our dishes and went into the kitchen. Our host reappeared, asked us politely if everything had geschmeckt, lit his pipe and sat down. We complimented him on having a lineal descendant of the Wasserman in his house and he smiled.

"Hedwig, you mean? Ach, she only dreams it. But my grandmother escaped the Goddess of Noontime once and if you care to hear it I will tell you how it happened. One day she was spinning flax under the shade of the tree I pointed out to you and as she was not through at noon, she decided to keep on working and take the risk. At five minutes after twelve the Goddess of Noontime came along and my grandmother said: 'This is flax. It grows in the ground and has to be garnered. Then, after it is dry, it is flailed like wheat. Then it is tied in a bundle and put on the distaff.' In this manner," continued our host, "and by always talking and explaining, my grandmother kept the goddess so interested that suddenly the clock struck one and she had to vanish without doing any harm."

"Then what did your grandmother do?" "She fainted," replied the old gentleman promptly.

It not infrequently happens that the deepest characters are apparently the most guileless and in this respect an outstanding trait of the ancient Wends has lived after them. Although they conspicuously became converts to Christianity in 1160, they covertly kept the essence of their out-door's idol worship; indeed, their priesthood carried it on for several centuries. Even today it is not uncommon to hear older descendants of the early Wends whisper confidentially that in some hidden fastness of the Spree Forest unknown—say to a trusted few—the ancient cult is sometimes practised and that a lineal descendant of the last Wendish king receives homage from tottering, die-hard courtiers in that same secret hide-away. Profane history has dealt largely with ancient idol worship of all races except this one and because of the rich and unusual imagination permeating it, it deserves more than a casual mention.

The downfall of the Wends dates from the year mentioned above when the Germans seized Bautzen, proceeded to Oehna a short distance further, stole the Wendish God of Summer who was called "Vlinitz" and threw the God of Winter into the Spree River which at this point races around a high rocky cliff with a fathomless pool at its base. Our old boatman now told us about that, as the tale had been handed down to him:

"They stole our god Vlinitz," he said, his eyes snapping angrily, "because it was heavily gold-plated and nobody today can tell you what ever became of it. Vlinitz was a figure half-ox and half-lion. He stood with one paw on the God of Winter who lay prostrate beneath him and 'Winter' was all lion and was not gold-plated—only stone.

(Continued on page 12)



Photo by Bertha Zillessen

A shaded Venice is the Spree Forest where each Wend lives on his own attractive and most unusual little island.



Photo by Bertha Zillessen

Hay-laden scows are a feature of the Spree Forest sylvan festivals—formerly dedicated to the god of Harvest by the pagan Wends.

MUSIC AND ITS RELATION TO THE SECONDARY EDUCATION

By Florence C. Best

WHEN we consider the important place which music holds in the high school of today, it is difficult for us to realize that it has not always been so prominent in the curriculum.

In the colonial period, when the Latin-Grammar school was the one form of secondary education in America, no music was offered, the only subjects taught being Latin and Greek. The one purpose of the school was preparation for college, and those who attended college were men studying for the ministry.

When Benjamin Franklin established the first academy in 1751, the curriculum was more varied, due to the fact that this institution had other purposes than college training. Franklin tells us the first aim was "The great and real business of living," the second college training, and the third teachers' training. The courses offered were Latin, English, and mathematics. As the curriculum became more extensive, we find music included in many instances. Doubtless the appearance of academies exclusively for girls served as an additional impetus.

After the establishment of the high school in 1821 there was no real spurt in the development of music until about 1860. Between 1860 and 1918, the north central states did more for its advancement than any other part of the country, and by 1922 eighty-two colleges were accepting music as an entrance subject. A more recent evidence of its growth is the fact that in most schools music is now a regular subject instead of an extra curricular activity, as it was not so long ago. At the present time the National Association of Music is trying to establish standardized entrance requirements, which will be recognized by all schools of music from coast to coast. This should help to eliminate the overlapping between high school and college music courses, and should raise the standard of high school music to that of English. Undoubtedly this organization will need the cooperation of high school educators, for, as a general rule, college professors have had little or no practical experience with the needs and activities of high school students.

The recent progress and increased interest is due, perhaps, to the fact that many of our leading educators, Koos, Ingles, Rugg, Dewey, and Kilpatrick, with the exception of Babbitt, agree that music contributes universally to the aims of education in the high school. Those aims most generally recognized are known as the seven cardinal principles, and were adopted in 1918 by the N. E. A. They are health, command of fundamental processes, worthy use of leisure time, worthy home membership, vocation, citizenship, and ethical character. Note the contrast between these and the one aim of the Latin Grammar school, which you will remember, was preparation for college.

I was interested in an article in a recent MUSICAL COURIER, entitled "Is Singing a Healthy Exercise," inasmuch as it had a direct bearing on the first aim "health." The author stated that singing, which implies correct breathing, is probably the reason why great singers are always such pictures

of health. The deep breathing stimulates circulation, and vitality is thereby increased. Musicians claim similar benefits from the breath control developed through studying wood-wind or brass instruments.

In regard to the second aim, command of fundamental processes, some may not agree that reading music would be included here. Franklin W. Johnson, in referring to these processes in his book, "Administration and

Supervision of the High School," mentions reading, writing, arithmetical computation and the elements of expression. Reading music, it seems to me, would come under the last factor. This year 10% of the pupils in my Junior High classes were from schools where this had not been taught, to say nothing of the numbers who have not become proficient along this line. Educators tell us that under such circumstances it is our duty to teach this process in the Junior High. The orchestras, bands, and glee clubs offer ample opportunity for the advanced student to develop this ability to a further extent.

Music makes the largest contribution to the third aim, "worthy use of valuable leisure time." Educators feel that we will be rendering a most valuable service to America if we can increase the individual competence in the field of self expression through music. The restlessness which is so prevalent in this mechanical age results from the fact that individuals have no emotional outlet. They turn to mechanical or professional amusements, instead of participating in some activity that would call forth self expression. With the shortening of the working day we find the great American problem of "What to do with Leisure Time" looming larger upon the horizon. It is our business to make our music such a potent factor in the life of the student that it will carry over into his adult life to a much larger degree than it does at present. The alumni glee club which we are starting at Union this year is one of our experiments in this direction. Although it is too early to predict the results, the keen display of interest encourages us to believe that many of the alumni have felt the need of such a project.

Under the fourth aim, "worthy home membership," Dr. Kilpatrick's remarks regarding the values of music seem apropos.

He says "Music helps the child to enrich his life and remould it to higher levels. It also provides happiness to others, and provides the opportunity for composition." European countries have laid more stress upon music in the home than we Americans. England's best songs were written in the Elizabethan period, when music played such a vital part in the home life. In those days, when a maid was to be hired, her vocal ability was

ticular field. As a socializing factor nothing can bring about the group feeling so quickly as ensemble singing or playing. While the individual is joyously participating in interpreting beautiful composition he is learning disciplined cooperation, the submerging of personal wishes to what is best for the group as a whole. A band instructor in Georgia awards his most coveted prize on the following merits: regularity of attendance, improvement in playing, immaculate uniform, orderly hair, and cleanliness—all trivial things, but leading to self respect as well as respect for authority.

A report from a San Francisco prison for five hundred boys leads us to believe that music deserves much consideration in solving the problem of youthful criminality. During the last five years the Vocational School for Boys at Lansing has spent much time and money to promote its band. The probation officer of the Juvenile Court in Grand Rapids has stated that of the fifty Grand Rapids boys who have played in this band only two have been guilty of crime since their dismissal, a point worthy of our consideration.

Some of the factors already discussed bear directly on our last aim, "ethical character." The response to beauty which music awakens should also be mentioned here. Dr. Earhart, supervisor of music in Pittsburgh, believes this to be the most important function of music, and says we should be veritable pied pipers, luring the child on forever into the realms of beauty. With present day education so crowded with materialistic aims, we need more leisure of spirit, tranquillity and peace of mind. We are so engrossed in teaching the child to make a living that we forget to teach him how to live. Culture is forgotten in the mad rush for education and money. Music is one of the few subjects in the curriculum which feeds the soul and brings the individual in contact with the dreams, ideals and aspirations of the human spirit.

The more study that we can give to the music in conjunction with the aims of secondary education, the more numerous seem the possibilities of making our subject an invaluable factor in the high school. Dr. Harold Rugg of Columbia University criticizes us severely for using an antiquated psychology, and says the writings of most of our music educators read as though they were unacquainted with the psychological developments of the past three decades. Our field has been neglected by students of research, but we can anticipate much helpful information from the National Survey of Secondary Schools. This committee, headed by Dr. Koos of the University of Chicago, has been allotted \$225,000 by Congress, and will have three years in which to carry on its study, which will reach into all fields of education. In the meantime, much valuable and applicable material is available in the field of general education. A university course in secondary education not only provides a high school instructor with an indispensable background, but is a necessity if we are to attain maximum efficiency in our department.

AIMS OF

IN this well-written and cogent article, the author stresses a viewpoint for which the MUSICAL COURIER has stood for many years, namely that music should be (and now is) an integral part of the general education of young people. What distinguishes man from the lower animals is intellect—soul. It is in the realm of imagination, psychic edification and philosophy that man manifests his God-given gifts more than in the building of houses, making of clothing and procuring of food. Music is an essential of life, not merely a pleasurable pastime.—The Editor.

Kwalwasser tells us that only about two or three out of every hundred boys and girls actually become producers of music. Inasmuch as the high school should serve every child of school age, the curriculum should contain courses which will train these few students in the branch of music they prefer. In Dr. Leonard Koos' text book "The American Secondary School," the following courses are recommended: chorus and glee club work, band, orchestra, at least the foundations of harmony, a year of music history, and credit in outside and applied music. Under this aim we must consider the problem of exploration and guidance. As the main function of the Junior High school is to locate the interest of the pupil by exploration and guidance, we should foster the few talents which come under our notice. The music curriculum given by Dr. Koos is ideal for this particular function. It would not only challenge the capacities of the most talented, but would encourage those of lesser abilities. Furthermore it would offer ample opportunity for the child to discover toward which particular branch, if any, he has the most aptitude.

The extensive part which music played in the Americanization work during the war warrants it of consideration under the sixth aim, "citizenship." Although the war is over the Americanization problem is still with us. Many of our students are of foreign parentage and are being reared in homes which leave much to be offered in this par-

SEVENTEEN YEARS OF LABORATORY WORK IN RURAL SCHOOL MUSIC

By Charles A. Fullerton

Head of Department of Music, Iowa State Teachers' College, Cedar Falls, Iowa

THE writer is not assuming that the readers of the MUSICAL COURIER will be particularly interested in the details of the experiments conducted in our efforts to get the beauty of music into the one-room rural schools, but in these days when music education is of such absorbing interest to musicians it is safe to assume that there will be some interest in the radical transformation brought about in our teaching process as a result of our experiments. Putting a phonograph into a one-room rural school, with attractive, simple songs recorded on the records by carefully selected artists, and putting books in the hands of the pupils containing the songs so that the pupils see the music while hearing the song correctly sung and proceeding carefully, after having listened to the song a couple of times, with the teaching process until the children can sing the song exactly with the record has produced musical results far beyond the expectations of those conducting the experiments. The children who learn to sing a list of ten songs accurately with the phonograph are called the choir. The aim is to have a choir in every school room and every boy and girl above the third grade in the choir. It is gratifying to note that in so many schools all the children eligible for the choir are able to qualify. It is true, however, that in some schools it is no easy matter to get a choir started.

All that anyone needs in order to be convinced of the unusual results of standardizing singing with the phonograph is to hear these choirs sing, either individually as choirs or when assembled into an all county chorus to sing at graduating exercises, or when assembled into an all state chorus. Five years ago there were two counties in

Iowa which assembled their school choirs into county choruses; the following year there were twelve; the next year there were twenty-six; the next year there were seventy-four and this year there are ninety-three of the ninety-nine counties in the state, which are taking up the choir work. The state department of public instruction has done much to encourage the movement and last year took the responsibility of assembling an all state chorus to sing at the State Fair, August 20. The extension division of the Iowa State Teachers' College has over a period of fifteen years been the means by which this laboratory work was conducted through study centers.

This process of having students learn music wholly by imitation, at first, was no novelty, for that had been established more than a generation ago; but to continue with the imitative work exclusively until a good long list of songs had been learned so that they could be sung accurately and learned with sufficient thoroughness, so that they could be sung from memory on public programs with the phrasing, the diction and the rhythmic movement practically an exact reproduction of the record, and all done with beautiful tone quality, was emphasizing the preliminary imitative work much more than is generally done. Directed rhythmic activities involving the simpler phases of Dalcroze Eurythmics modified and adapted, and all standardized by the phonograph and all placed wholly on the imitative basis, occupy an important place in the

further development of the rural school music program.

After a school has learned to sing ten songs accurately, so that they are ready to appear on a program successfully at any time, learning the eleventh song by the same process is not a difficult matter and after twenty or thirty songs are included in their choir list and the children are able to clap the rhythm and step the time to some of them while they are reproduced by the instrument, and when the children with some of the simpler songs have taken on as passengers the syllables do, re, mi and committed them to memory as an extra stanza, they have then come into possession of a background of musical experience which will make it possible for them to begin to learn to read music, but not by the old, analytical, calculating process of former days.

The subject of reading music is not receiving much attention in this rural school program, especially at the early stages, but the subject of singing songs beautifully is receiving an increasing amount of attention. It is always a drudgery or worse to try to teach people to read music if they cannot sing well and, so far as I know, no one has ever explained satisfactorily why it should be attempted; but it is a joy to see a class grow in musical skill and power if they are all good singers. Committing syllables to an attractive, simple song to memory is not a difficult matter. The musical flavor of the song is preserved and the process becomes increasingly easy. After considerable

successful experiences in this line the majority of the class can almost supply syllables to familiar, simple songs without seeing the music. Then they are ready to make good use of the syllables in reading music.

Our experience with the rural choirs does not prompt us to abandon sight singing in public schools, but it certainly does prompt us to postpone it. If a class is not making a pronounced success of sight singing and in the main enjoying the process, the chances are that they are not yet musical enough to succeed in what they are undertaking. Whether or not we favor the use of syllables—do, re, mi, etc.—is not the important matter. They, undoubtedly, save the masses of the people a good deal of time and energy, both in learning the theory of music and in learning to read music independently. It is as bad or worse to use any other system for sight singing before a rich musical experience has been developed, for more time will have to be spent upon the process. If all efforts at learning to read music by any process were to be barred from the public schools for a year and the time devoted to developing in all the schools a fine repertory, and a good large one, of worth-while songs and singing them beautifully, it is a good guess that some radical transformations would take place in the future plans for public school music.

Every time that a group of rural school choirs are assembled into a county chorus and with one short rehearsal give a program of songs before an audience and sing like a highly trained chorus, they speak well for tests and measurements in school music for every member of a choir has been tested by

(Continued on page 17)

THE NATIONAL MUSIC LEAGUE

An Interview with Harold V. Milligan, Its Executive Director

It has been said that human institutions are but the elongated shadow of certain personalities and it is undoubtedly true that at the heart of all successful organizations there will be found one personality which has supplied the vision and driving power. The

and director should be a man who had made a name as a musician and not as a businessman. Although the League deals with the business problems connected with the booking of concerts, its plan and scope are the result of approaching the situation from the

development of their careers from an artistic standard and not from a commercial standard. The League, in its selection of artists is guided solely by artistic standards regardless of the financial rating of the artists involved.



HAROLD VINCENT MILLIGAN,
executive director.



MRS. CHRISTIAN R. HOLMES,
first vice-president.



ERIC T. CLARKE,
managing director.

name of the National Music League has become a well-known and important one in the past few years and to many people familiar with the development of this unique organization it is inextricably bound up with the personality of the man who has been its Executive Director since its foundation in 1925.

An interesting story lies back of the announcement which was made in the Spring of that year that the League had been organized with Mrs. Otto H. Kahn as president and Harold Vincent Milligan as director. The story might be entitled "How an artist became a business man," and it throws a clear light on the plan and purpose of the League itself.

In founding and guiding the successful development of the League over a period of six years, Mr. Milligan gives a striking refutation of the all-too-prevalent idea that in order to be a successful musician, one must be what used to be called "temperamental." Combining clear vision and unusual executive ability with musical ability and experience, Mr. Milligan is able to hold an important place in both the artistic world and the practical world of affairs.

Mr. Milligan had always been an active musician. Not only has he been organist and choral director in several of America's important churches, but he has also found time to do a certain amount of musical composition and literary work and also became known as an authority on early American music, his researches in this subject being preserved in several volumes of 18th Century American music and a biography of Stephen Foster. Taking over the management of the League meant dropping practically every one of his varied activities except the church work. As organist and choir director of Park Avenue Baptist Church, sometimes vulgarly known as "The Rockefeller Church," he held one of the most important church positions in the metropolis and this position he retained, resigning from his other activities and devoting his sincerest effort toward making a success of the National Music League and fully carrying out the objects for which it was formed.

The Park Avenue Baptist Church has now become the Riverside Church, under the pastorate of Harry Emerson Fosdick and Mr. Milligan's musical activities and responsibilities have increased enormously. Probably no church in the country has a more extensive and important musical program than Riverside. With a large organ and a professional choir of fifty-eight voices, Mr. Milligan is called upon to provide music of the highest quality for a congregation of between three and four thousand. The Sunday afternoon service is known as "The Ministry of Music" and, with the exception of brief prayers and Scripture Lesson, consists entirely of music. This means the planning and proper preparation of oratorios, cantatas, and special programs of various kinds. In spite of this increased demand upon his time and thought, Mr. Milligan continues to preside over the destinies of the Music League. While not able to devote full time to the manifold details of its work, he still finds time to be at the offices in the Steinway Building every day and as executive, his judgment and experience are called upon in all questions of policy and development.

It is significant of the character of the National Music League that its organizer

a musical public. On the one hand, we have a kind of "traffic jam" of talented and highly-trained musicians who find themselves unable to obtain opportunity to practise their art, while on the other hand we have an enormous potential musical public which has very little or no musical experience. At a recent symposium, Mr. Milligan was asked to state what he considered the basic difficulty in the musical situation in this country and he responded "Geography and History."

In other words, the National Music League wants to bring the artist to the public, and the public to the artist. It has been pointed out that for several years kindly and well-meaning people have been exceedingly generous in aiding young musical artists to get their educations, but have often proved themselves unwilling (through lack of proper understanding of conditions) to continue their aid to a point where the artist might hope to find himself on his own feet. This has meant a hardship, even a cruelty, to the artist himself and has at the same time deprived the country of the services of many excellent artists. The commercial manager cannot be expected to be a philanthropist. He must of necessity deal with artists of established reputation or with those who possess sufficient financial backing to conduct the necessary advertising campaigns during the early years of their careers. It has often happened that mediocre talents with ample means have unwittingly blocked the progress of real talent by absorbing the attention of managers and public.

One of the most important features of the League's work is the series of auditions by which ambitious artists are thoroughly tested before they are accepted for professional engagements. This is one of the most important features of Mr. Milligan's management as he has been fully convinced from the beginning that unless the National Music League can "deliver the goods," it must naturally fail, as the public is not philanthropic and should not be expected to be in the engagement of concert artists. It has never been the intention of the League to interest itself in immature students or "lame ducks."

(Continued on page 13)

Rosa Ponselle Sings for King and Queen at Covent Garden

King Alfonso, the Duke and Duchess of York, and Other Notables Present

According to a cable received from London, "Rosa Ponselle opened the Covent Garden Italian season in *La Forza del Destino*, which was revived especially for her. The success of the evening was undoubtedly scored by Miss Ponselle who sang magnificently," said the Daily Express critic, while the Morning Post reviewer stated, "There is no space to do justice to the manner in

which Mme. Ponselle sang. It was sheer perfection from every point of view. At second performance of this opera, King George, Queen Mary, King Alfonso and the Duke and Duchess of York, along with many other notables, joined the capacity audience in tendering an ovation to this great American artist who again sang gloriously."



ROSA PONSELLE

Berlin Symphony Honors Czerwonky

After his last appearance as soloist with the Berlin Symphony Orchestra, under Dr. Kunwald, which was a veritable triumph for the Chicago violinist, composer and con-



RICHARD CZERWONKY
with the laurel wreath presented to him by the Berlin Symphony Orchestra. The inscription on the ribbon reads (Translation) "To Richard Czerwonky from the Berlin Symphony Orchestra, in remembrance of many hours of beautiful artistic achievements in the year 1931."

ductor, Richard Czerwonky was honored by the orchestra members, who presented him with a large laurel wreath, with which he is shown in the accompanying snapshot.

On May 12, Czerwonky appeared at the Joachim memorial concert, broadcast over Germany's great radio station, Deutsche Welle. The violinist spoke on Joachim's life and his personal relationship with him, and played the master's Hungarian Concerto. On May 22, Czerwonky appeared at the Charlottenberger Schloss at an exclusive concert for an invited audience. Czerwonky's playing of the Bach Chaconne was well liked by the select and discriminating gathering. Czerwonky had a most successful season in Germany and he returned to America on May 31, on the S.S. St. Louis. He will be back in Chicago to begin classes in the Bush Conservatory Summer Master School.

American Institute of Applied Music Concert

The American Institute of Applied Music, Kate S. Chittenden, dean, recently sponsored a students' recital of chamber music in Steinway Hall, New York. Of the participants in the program, the violinists were pupils of Em Smith; cellists, pupils of C'Zelma Crosby; and pianists, pupils of Misses Nugent, Crosby, Miller and Chittenden, and of Mr. Sherman. First were offered two numbers by Skalmer and Sokolowsky, for violins, cellos and piano, presented in unusually good style for young children. Piano pieces by Kuhau, Chopin, Handel and Debussy and Mozart's concerto in A, all displayed the high standard of pianism of this school. There were ensemble numbers for various combinations of strings and piano, including Vivaldi's concerto for three violins and piano, a quintet for violins, viola, cello and piano by Dohnanyi; an Allegro by Nolch and Popper's Requiem, both for three cellos. Throughout the evening these students maintained excellent tone, coordination and well-developed musicianship.

The program listed: piano, Marjory Jervis, Marion Morse, Linda Greene, Gladys Kalmus, Florence Lublatt, Seymour Koppelman, Frieda Katz, Elizabeth Thinnies and Edith Penelope Miller; violin, Hugo Fiorato, Anthony Reale, Martha McKenna, Edith Hawkins, Roy Gerardi, Rosalind Habergritz, Henry Behrens, Robert Van Voorhis and Robert Fisher; cellos, Henry Morgan, Reta Ryan, Amido Saines, John Bockay, William Eckel, Edith Miller, Ruth Fisher, Virginia Peyton and Anna O'Boyle; viola, Anthony Reale.

Philadelphia Premiere for New Opera

Francesco Marcacci, well known conductor and composer, recently completed an opera, *Evangelina*, a musical setting of Longfellow's poem. The libretto has been faithfully translated from the English by Antonio Lega, noted Italian poet. The music, ac-

cording to an article by Samuel L. Laciar in the Philadelphia Ledger, is impressive and beautiful and the libretto exceptionally fine. The production of this opera is in charge of a committee of Italian residents of Philadelphia, who plan its presentation on a lavish scale during the 1931-1932 season. This performance will probably be followed by others in the principal cities of the United States.

Chicago Opera News

CHICAGO.—The reengagement of Rosa Raisa, dramatic soprano of the Chicago Civic Opera Company, for the season of 1931-32, has been announced by the management. Mme. Raisa has been with the company every season since 1913, when she made her first appearance in Chicago while still in her teens.

Conchita Supervia, mezzo soprano of the Scala, Madrid and Barcelona opera companies, has been engaged for guest performances during the 1931-32 season. Among her many roles, she will be featured in Carmen, which has not been heard in Chicago for some time. Several years ago, while in her early teens Supervia was a member of the Chicago Opera for one season.

The three young Chicago singers, Lydia Mihm, Leola Turner and Helen Ornstein, who won Chicago Civic Opera European scholarships, have practically completed their studies, and were heard recently by conductors Moranzoni and Cooper, of the Chicago company. Miss Turner, who had her debut at La Scala on December 26, has made several appearances with great success. Miss Mihm had her first operatic performance at Palanza-Omegna as Lucia, and was well received by critics and public. Both were engaged for the spring season at Milan's new opera house, the Puccini Theater. Miss Ornstein's first public appearance was at the Dal Verme in Milan, where she sang the leading contralto role in Perosi's *The Resurrection*. D.

Goldman Concerts Start Fourteenth Season

Despite unfavorable weather conditions almost 20,000 people assembled in the Mall in Central Park, New York City, on Monday evening to enjoy the first concert of the fourteenth season of the Goldman Band. Since the death of Daniel Guggenheim, one of the sponsors of these free concerts, these musical gifts to New York are called the Daniel Guggenheim Memorial Concerts.

Mr. Goldman, as is his wont, presented a program of interesting and worth-while music. Composers that figured were Goldmark, Saint-Saëns, Respighi, Hadley, Wagner, Dvorak and Liszt. Besides there was a new and telling march by the gifted bandmaster, himself, one of Del Staiger's admirable cornet solos, and a number of imperatively demanded encores.

The band played fully up to the exalted standard it has maintained for years, the virtuoso work of the clarinets and trumpets and the warm, solid tone of the bass instruments being especially commendable.

An Opportunity for American Composers

Merlin H. Aylesworth, president of the National Broadcasting Company, has announced prizes amounting to several thousand dollars for the best orchestral works by American composers. Any American citizen, or any foreign born resident of this country who has taken out his first citizenship papers, is eligible for these awards. It is understood that the sums awarded will be large enough to make it worth while, and the conditions of entry and acceptance will be such that no composer need hesitate to submit his manuscripts. For the present these awards will be made only for compositions for orchestra not exceeding twelve minutes in length.

Rapee Appointed Musical Director of NBC

Erno Rapee, musical director at the Roxy Theater in New York, and one of the most prominent musical leaders both in New York and Hollywood, has been appointed general musical director of The National Broadcasting Company and will begin his new duties at once. Rumors had been floating about for some time that such an appointment would be made, but always denied until now. Mr. Rapee will be in direct charge of all musicians employed by the NBC and responsible for the quality of all musical broadcasts.

Stokowski to Broadcast Over Columbia System

It is reported that Leopold Stokowski, conductor of the Philadelphia Orchestra, will conduct for the Columbia Broadcasting System instead of the National Broadcasting Company, as formerly. His contract is said to call for twelve concerts.

Biennial Convention of the NATIONAL FEDERATION OF MUSIC CLUBS San Francisco, Cal., June 20-27

Today, June 13, at 2:04 p.m., the special New York car leaves the Grand Central Station in New York City for the Biennial Convention of the National Federation of Music Clubs to be held in San Francisco, Cal., June 20 to 27. Chairman Etta Hamilton Morris is in charge of the New York delegation.

The train is due to arrive in Chicago on Sunday at 5 p.m., from where a special train will leave at 10:30 o'clock over the Burlington Railroad, making stops at Kansas City, Denver, Colorado Springs, Canon City, Royal Gorge, Glenwood Springs, Salt Lake City, Reno, Lake Tahoe, and arriving at San Francisco on June 20.

Affiliated music clubs, boards of trade, etc., are planning interesting entertainments, including sightseeing trips, breakfasts, luncheons, and other affairs in various cities. Principal events at the convention are:

June 20, 9 a.m., Registration, Young Artists' Preliminary Contest. 7 p.m., Formal Opening, Massed Chorus, address by President Ottawa. June 21, noon, Dr. Stewart's Mass, Choir of St. Dominic, 1:30 p.m., Symphony Orchestra Concert, Dr. Walter Damrosch conducting, 8 p.m., Brahms' Requiem; Frances McCollin's Prize Chorus.

June 22, 10 a.m., Business Session. 10:30, Morning Musicals. 11:30, American Music Department. 1 p.m., Young Artists' Final Contests. 6:30 p.m., Federation Banquet, Palace Hotel. Dr. Damrosch, toastmaster. Schubert Chorals, Olga Samaroff, pianist. Young Artist Winners, National Broadcasting Co.

June 23, 9 a.m., Education Breakfast. 10:30, Morning Musicals. Education Department, Dr. Hanson, Mrs. E. H. Cahill, etc. 3:30 p.m., Mar-



F. W. RIESBERG,
special New York representative of the MUSICAL COURIER who will be on the special train leaving Chicago, and who will write regarding the convention activities.

querite Melville Liszniewska, pianist. 8:15 p.m., San Francisco Symphony Orchestra, Dr. Damrosch conducting, with performance of prize symphony by Louis Adolphe Coerne.

June 24, 9 a.m., Extension Breakfast, business meeting. 10 a.m., Morning Musicals. 12:30 noon, boat to Berkeley, luncheon on board. Reception and Program at Greek Theater. Drive through Bay Cities. 6 p.m., Dinner, Mills College. 7:30, Brosa String Quartet.

June 25, 9 a.m., Breakfast, Music in Religious Education. 10 a.m., Business Meeting. 12:30 a.m., Morning Musicals. 10:45 a.m., Publicity Department. 11:30 a.m., Olga Samaroff, Lecture Recital. 3 p.m., Aurelia Rheinhardt, speaker. 3:30 p.m., Concert, Civic Auditorium, Denver College of Music A Capella Choir; Women's Lyric Club, Los Angeles; MacDowell Chorus, Portland, Ore. 6 p.m., International Reciprocity Dinner, Artists' Program, Marie Montana.

June 26, 9 a.m., Publicity Breakfast, 9 to 3, Election of Officers. 10:10 a.m., Morning Musicals. 10:30 a.m., Music Conferences, Religion, Programs, Finance, Legislation. 3 p.m., Concert by choruses from Seattle, Burbank, etc. 8:15 p.m., Gila Night, Pageant, Once on a Time in China Old.

June 27, 9 a.m., Call to Order. 9:45 a.m., Past Presidents Assembly. 10 a.m., Junior Division Reports, Junior Conference, Junior Luncheon. Afternoon, Drive Through Golden Gate Park to San Mateo, with reception and tea at the home of Agnes Clark, San Mateo.

June 28, following the Convention, trip down the Peninsula, Barbecue at San Mateo, Visit to Stanford University. June 29, 9:45 a.m., Special Train for Bohemian Grove, luncheon and concert, with famous organ. June 30, all day in Yosemite Valley. July 1, 8:45 a.m., arrive in Los Angeles. July 1-3, inclusive, Los Angeles, breakfast drive to Pasadena, performance in the Hollywood Bowl. Drive to Long Beach, luncheon at Pacific Coast Club. Concert by Westminster Choir, guests of L. E. Behymer. Drive to Westlake Park, Universal Studios, Will Rogers' Ranch, Palisades. Dinner at Paris Inn, with Spanish dancers.

Examination of the foregoing shows a splendid arrangement of events, with outstanding features daily in every city. President Elmer James Ottawa, vice-presidents Jardine, Mabee, Noyes, treasurer Donovan, secretaries Snoddy and Haas have worked with mighty vim, and the national chairman, Mrs. Stillman-Kelley, has outdone herself in vigorous talks, addresses of more formal nature, airplane journeys, etc.

Chicago Musical College Engages Nelli Gardini

CHICAGO.—Nelli Gardini, soprano and teacher of the pure Italian Bel Canto method of singing, has been engaged as a member of the faculty of the Chicago Musical College beginning with the opening of the fall semester, September 14, 1931.

The musical career of Mme. Gardini, both in Europe and America, has earned for her wide renown in the musical world. She



NELLI GARDINI

Yokohama, Japan; Agnes Saari, concert singer, Duluth, Minn.; Amy Lesley Lockey, teacher, Chicago; Elvira Diamond, concert singer, St. Louis, Mo.; Alsie Weber, principal "No, No Nanette Company."

Dawes to Sponsor Chicago A Capella Choir in London

According to reports from Albert Morini, arrangements have been completed whereby Ambassador Dawes has accepted the patronage of the London concert of the Chicago A Capella Choir, which will tour Europe under Mr. Morini's management during February, 1932.

Conference on Student Music

The Intercollegiate Musical Council announces the first International Conference on Student Music to be held in Munich from July 2 to 4, inclusive. One of the objects of this conference will be to establish an International Committee for the exchange and translation of the best choral music for male voices and thus enrich the repertoires of male choruses everywhere. At the present time, the Council says in its announcement, a negligible fraction of the best choral music of any country has been translated or made available for program use in other countries. The conference also will discuss the organization of an International Union of Student Singing Societies of the universities of Europe, England and America, to encourage the singing spirit among students throughout the world.

NBC Artists Service Announcement

Lawrence Fitzgerald and Rudolph Vavpetich have been appointed to head the Chicago and San Francisco offices respectively of the NBC Artists Service. Mr. Fitzgerald has been special tour manager for Paderewski during the pianist's last three visits to America, and has been associated with George Engles of the NBC for the past ten years. Mr. Vavpetich was formerly of Concert Management Daniel Mayer.

Negro Chorus of 1000 to Give Concert

On Friday evening, June 12, a new chorus of one thousand Negro voices will be launched on its career at Madison Square Garden, New York City. Popular airs as well as spirituals will make up the programs which will be given at regular intervals. The Garden has been especially arranged for the affair and suitable decorations added. The leader of the band is Harry Barnhart.

Georgi and Kreutzberg Dance Holst's Planets at the Berlin Staatsoper

Also Introduce Milhaud's Blue Train to Berlin—New Works by Steinberg Heard—Giannini a Popular Favorite
—Anton Bilotti Scores Again

BERLIN.—Two new ballets featured on the program of the State Opera for the first time. Yvonne Georgi and Harold Kreutzberg, formerly members of the Berlin Opera, have of late acquired an international reputation as dancers, and they have now returned as guests to the place of their first success, with a new program.

Harold Kreutzberg has made a choreographic arrangement of Gustav Holst's *The Planets*. Pirchan, the scenic decorator, devised very fantastic and sumptuous scenic designs for the ballet.

MILHAUD AND RAVEL

Of a very different nature was Darius Milhaud's new ballet, *Le Train Bleu*. Jean Cocteau, the fashionable Parisian librettist for up-to-date musical modernists, is responsible for the dramatic idea of this ballet, whose sole contents consist of couples flirting in bathing suits on a beach, and indulging, between times, in gymnastic exercises. In shallowness this Cocteau turnout beats the record. Even more disappointing is Milhaud's music.

The only thoroughly enjoyable number of the entire program was Ravel's short intermezzo, *Pavane*. Here Yvonne Georgi and Harold Kreutzberg gave convincing proof of their artistic abilities, adapting their dancing harmoniously to the quiet charms of the music.

TWO NEW WORKS BY STERNBERG

Michael Taube completed the cycle of his six chamber concerts with a typical Taubian melange of rarely heard old and the latest modern music. A symphony in D major by Johann Christian Bach, Sebastian's youngest son, the so-called "London Bach," is not only a charming piece of music, but also surprising in its similarity to Mozart's style, made still more obvious in the program, which also contained Mozart's piano concerto in E flat, well played by Dorothea Braus.

The novelty of the program was a cycle, *Inferno*, for six to nine-part a cappella choir, and percussion instruments, by Erich Walter Sternberg. This stern music, with its gloomy aspects of war, death and suffering, is certainly not pleasing, but powerful and original in the expression of its moods, very difficult to sing, and occasionally striking in effect.

Within a few days another Steinberg novelty was presented—a piano sonata played by Claudio Arrau. This serious and elaborate work will likewise win friends only by its constructive power, its sincere pathos and its oriental atmosphere. It was excellently played by Arrau, who also interpreted familiar compositions by Beethoven, Schumann and Chopin, in a manner that placed him in the front rank of younger pianists.

GIANNINI A POPULAR FAVORITE

Dusolina Giannini was recently heard twice in Berlin, where she has become extremely popular. Her name on the bill-poster of a concert or opera performance suffices to fill the house to the last seat, as was the case when she sang *Butterfly* in the Municipal Opera, and when she gave a song recital in Beethoven Hall.

The Belgian Piano Quartet (Messrs. Marcel Maas, Lykondi, Foidart and Wetzel) appeared for the first time in Berlin in two chamber music recitals. The Brussels guests are most cultivated players, masters of their instruments in every respect, excellent musicians and highly efficient in ensemble playing. Thus their performances were fully appreciated by a distinguished audience, as well as by the Berlin press.

The programs contained, besides classical masterpieces by Johann Christian Bach, Mozart and Brahms, two new piano quartets. Alexander Tansman's Suite-Divertissement in five short movements is skilfully written but rather too light in character for a serious chamber music program. Charles Houdret's piano quartet, in B minor, illustrates musically quotations from Dostoyevsky's *The*

House of Death. What the young Belgian composer achieves here manifests inventive and constructive power, though at present too little experience in the choice of means. An especially enjoyable number was Faure's first piano quartet in C minor, op. 15, an early work of the French master, hardly known in Germany, and thoroughly worth hearing.

Irma Weile-Barkany has in the last few years gained considerable reputation in different countries as a lieder singer. Berlin endorsed this opinion after her recent recital, when her fine mezzo-soprano voice, combined with a very vivid, passionate temperament and interpretative powers of uncommon intensity brought her a big success. Her program, which included Brahms' Zigeunerlieder, and a group of Schumann songs, opened with fragments from Benedetto Marcello's opera *Didone*, followed by modern Italian songs by Renzo Bossi, Salvatore Musella, Pietro Clausetti and Ildebrando Pizzetti.

ANTON BILOTTI AND A BRILLIANT NEW PIANIST

Anton Bilotti, who some time ago excited attention as a pianist in his first Berlin recital, has reappeared. His brilliant virtuosity made a deep impression in pieces like Chopin's polonaise in A flat, Liszt's eighth rhapsody, and Mendelssohn's variations seriose. Especially impressive were Bach-Busoni's choral prelude, *Nun komm der Heiden Heiland*, and Bach's G minor fugue, in Godowsky's transcription, both pieces played in monumental style.

Quite a sensation was caused by Poldi Mildner, a sixteen-year-old Viennese pianist, a pupil of Mme. Moriz Rosenthal in Vienna. This young girl possesses natural gifts to an abnormal degree, enabling her to accomplish astounding feats of virtuosity, always, however, coupled with a naturally sound musical feeling, and emotional powers apparently far beyond her age. In short, Poldi Mildner promises to be a pianist of the very first rank. Liszt's B minor sonata, Brahms' Paganini variations, and other pieces of similar calibre, she played with tremendous effect.

H. L.

German Composers' Festival at Bremen

(Continued from page 5)

travels through the Near East, and this piece is a none too successful attempt to utilize this material in Western art music. The great difficulties of intonation gave trouble even to the Holle Madrigal Choir, as seasoned an ensemble as there is in Europe.

CONCERTOS THE RAGE

Orchestral composers, so far as they were represented at this festival, had evidently pulled in their modernistic horns. Either the young generation is tamed or disillusioned; the result in any case is mediocre. Concertos are in fashion (in preference to symphonies, of which the only—negligible—examples was by Bernhard Sekles, op. 37). Here again the tendency is toward pre-classic forms, as exemplified in the early concerto grosso and the suite. Julius Weismann contributed for flute, clarinet, bassoon and strings; Kurt von Wohlfurt a concerto grosso for small orchestra; Karl Höller a concerto for piano, violin, viola and chamber orchestra; and Hans Brethes a concerto sinfonico. All these essays show accomplished workmanship, and here and there a good musical idea; but all lack distinction.

The vein of German Chamber music, after Hindemith, Toch, Krenek and their colleagues, seems to have run dry; the two string quartets, the suites and sonatas produced at this festival are hardly worth mentioning. A flute sonata by Paul Feldhahn follows Hindemith's neo-classic linearity



THE ELSHUCO TRIO

OF
NEW
YORK

"The Elshuces offer an admirable ensemble. Their programmes are excellent. And, a fact not to be overlooked, they invariably draw a large and distinguished audience." —*The Sun*.

The Elshuce Trio uses the Steinway piano and records for the Brunswick Co.

with some success (the piano part is in two voices throughout), and a piano concerto in one movement by Hermann Reutter, imitating the manner of Stravinsky and Bartok, has rhythmic life and well-knit melodies. On the whole, the festival produced very little that is worth while.

STRAUSS' DOCTORING OF MOZART FAILS TO CONVINCE

An opera by Manford Gurlitt, entitled *Soldiers*, which has already been heard elsewhere, formed part of the festival, and so did a performance of Richard Strauss' arrangement of Mozart's *Idomeneo* which has been revived in these pages by our Vienna correspondent. It failed to convince the assembled critics of its necessity. Liszt's Requiem for male chorus, organ, brass and percussions, performed out of piety for the founder of the Society, was almost painful in its monotony. It took nearly an hour to perform.

All the important musical bodies of the city, Municipal Orchestra, several choruses, the cathedral choir, the personnel of the opera, participated, and all the local heroes had a chance to shine.

SOCIALLY A SUCCESS

Socially the festival was a success. Bremen, the old Hansa town, is famous for its hospitality as well as its picturesqueness and historic interest. Being more conveniently located than Königsberg, the site of last year's festival, it drew about fifty per cent more guests from all parts of the country. The natives, too, showed keen interest and willingness to applaud.

Several weighty problems were discussed in the meetings of the society and the Union of German Music Critics, sitting concurrently; the hardness of the times was duly lamented and commented, but no weighty decisions were taken. The real issues, imposed by the march of progress, were, as usual, ignored.

More of the participants enjoyed an official excursion to the island of Helgoland, and the usual banquet and other entertainments offered by the Mayor and the government of the fine old town. R. P.

Great Variety in Vienna Music Festival Program

VIENNA.—The program announced for the coming music festival in Vienna is far richer in variety than in former years. At

Wagner Relics to Go to America

BERLIN.—A collection of valuable Wagner relics on display, at the time of writing, in the show-window of the piano firm of Bechstein in Berlin, is to be taken on a tour of the capitals of Europe and thence to America. Chief of these relics is a piano built, at the order of King Ludwig of Bavaria, by Carl Bechstein himself in 1863 as a birthday present for Wagner. This piano is also, a writing desk, with drawers and other domestic conveniences.

Another object on display is a marble bust of Wagner, with which the composer presented the builder in appreciation of the piano. Five letters so far unpublished, and a number of other interesting autographs complete the collection. T.

the State Opera two new works by modern composers, Egon Wellesz's *Bacchantinen* and Alban Berg's *Wozzeck* will be the most interesting features, and the general repertoire consists of Mozart's *Nozze di Figaro*, *Idomeneo* and *Cosi Fan Tutte*; the Ring cycle, *Die Meistersinger*, and *Tristan und Isolde* represent Wagner. Richard Strauss will contribute *Rosenkavalier* and *Die Frau ohne Schatten*.

The conductors of the opera and concert performances will be Clemens Krauss, Franz Schalk, and Richard Strauss. Among the soloists are such well-known singers as Lotte Lehmann, Elizabeth Schumann, Rosetta Panpanini, Alfred Piccaver, and Richard Mayr.

There will be two serenades in the Josephplatz on June 10 and 17, given by the Philharmonic Orchestra and choir of the State Opera; ten orchestral concerts in the Burggarten, and five choral concerts, besides a concert in front of the brilliantly illuminated Town Hall, in which 8,000 singers will take part. There will also be interesting productions by well-known groups of dancers, chiefly in the open air, and theatrical performances of Shakespeare's *Richard III* and *King Lear*. H. B.

FOREIGN NEWS IN BRIEF

Musical Art Quartet in Italy

ROME.—Unusual interest is aroused by the arrival of the Musical Art Quartet, which has been engaged by Mrs. John Work Garrett, wife of the American Ambassador to the Quirinal, for a number of concerts at the Palazzo Respighi in Rome.

The quartet will also give concerts in Turin, Milan, Venice, Parma, Siena, Perugia and Florence. A. C.

Interesting Parisian Revival of Don Giovanni

PARIS.—Mozart's opera *Don Giovanni*, which has not been seen for many years in Paris, will be revived shortly at the Théâtre Pigalle, during the summer season of operas and ballets to be given there by Michel Benois.

The production will be in the hands of Theodore Komissarjevsky and the scenic designs by the Russian painter, Nestor.

Other operas to be revived during this season are: "On ne s'avise jamais de tout," by Monsigny, and *Giannina* and *Bernardone*, by Cimarosa. A. K.

One Thousandth Anniversary at the Opera Comique

PARIS.—To celebrate the thousandth performance of *Lakmé*, by Leo Delibes, which took place recently at the Opera Comique in Paris, the directors of the theater arranged a short concert of Delibes' works, sung by members of the company.

At the anniversary performance of *Lakmé* the title role was played by Leilo Ben Sedira. A. K.

Flora Woodman Again to Sing in Hiawatha Production

LONDON.—An annual feature of London's summer musical season is the dramatic production of Coleridge-Taylor's *Hiawatha* at

the Albert Hall. Members of the Royal Choral Society, garbed as Indians, fit about the huge arena, and well-known opera and concert singers are engaged for the leading roles. This year the work will be given nightly from June 8th to 20th.

The part of Minnehaha will again be played by Flora Woodman, whose beautiful singing has been associated with this part for some years. J. H.

Siegfried in Czechoslovakia

BERLIN.—The first performance took place recently in Brünn (German Czechoslovakia) of Wagner's *Siegfried*, translated into the Czechoslovakian language. The production was given in the Czech National Theatre, under the direction of A. Balatka. K. H.

New Ballet by Honegger

PARIS.—A new ballet, entitled *Amphion*, by Paul Valéry and Arthur Honegger, will be created at the Paris Opera House on June 23 by the ballet corps of Ida Rubinstein. A. K.

Resignation of Opéra Comique's Co-Director

PARIS.—The resignation is reported of Georges Ricou, co-director with Louis Masson of the Opéra Comique since 1926. It is expected that Mr. Masson will continue as sole manager until the fall of 1932, when his contract expires. A. K.

Generosity of Great Pianist

PARIS.—A characteristic act of generosity is Paderewski's intention to give two concerts in Paris at the Champs-Elysées Theatre early in June. The first concert will be in aid of the fund to raise a monument to Debussy, and the profits of the second will go to the Students' Association. A. K.

(Continued on page 16)

Karl Kraeuter-Willeke-Giorni

"It was a great pleasure to dress, last evening, in the well-filled auditorium, this admired and excellent chamber-music organization, and to confirm the customary high level of the artistry, the ensemble and the mutual understanding of the Trio companions." —*The Staats-Zeitung*.

Management: EMMA JEANNETTE BRAZIER,
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Photo © by Alfred Eisenstaedt

DUSOLINA GIANNINI,
on the occasion of her triumphant appearance with Bruno Walter and the Berlin Philharmonic Orchestra.

Giannini's Visits Make Festivals for Hamburg

HAMBURG—That Dusolina Giannini has been singing guest performances at the Hamburg Opera for several weeks sounds very commonplace to those who do not live in Hamburg. But the presence of this Italian-American soprano is anything but a commonplace affair for the music lovers of Germany's northern Venice.

To say that she had a riotous success is putting it mildly. Her appearances are festive occasions, and if ever the enthusiasm of audiences was well merited, it was merited here, for Giannini's performances present an artistic unity which is rarely achieved. The fascination of her acting causes one to forget that her beautiful voice is a separate medium of expression. The nuances of her tone-coloring harmonize so perfectly with every gesture of her graceful and extraordinarily expressive body that the paradoxes of opera melt into thin air; one is conscious only of the living character on the stage.

Whether she is portraying the emotional conflict of the enslaved princess, Aida, who is as anxious for her father's safety as she is for her lover's (his enemy's) victory, or recreating the jealousy and despair of the betrayed Santuzza, or the desperation of Tosca, fighting for her lover's life, the con-

summate conviction of her performances is the same.

But how different the means! The verismo of Mascagni's Cavalleria Rusticana is ennobled through the perfect simplicity and naturalness of her acting, and the pathos in her voice, so finely modulated to the changes in Santuzza's emotions, makes the performance one of the finest of which we can conceive.

But in Tosca the very theatricalities which are carefully avoided in Cavalleria are used to the greatest advantage in the presentation of the spoiled and jealous prima donna. They are used with such finesse, however, that one is never conscious of them as being artificial means; they belong to the character.

It would be superfluous to go into further details about Giannini's singing, when it is so well known in America. Suffice it to say that whenever she chooses to come the whole city turns out in gala fashion.

M. S.

Activities of William and Margaret Lester

William Lester conducted the St. Cecilia Musical Club Piano Ensemble of Aurora, Ill., to victory at their annual concert on May 4, when this ensemble of twenty-four players, at twelve grand pianos, accomplished fine effects under Mr. Lester's able direction. Margaret Lester, soprano, as assisting artist, won enthusiastic approval for her beautiful singing of songs by Bach, Bantock, O'Brien, Castelnuovo-Tedesco, Morgan, Del Riego, LaForge and three by her gifted husband—The Fiddler, Soon I'm Going Home and I'll Love You, Love.

On May 15, Mr. Lester directed the St. Cecilia Musical Club Woman's Chorus in their annual concert, at which, besides the piano accompaniments of Rhoda Hurd Miller, strings and harp were added. The chorus won much praise for the beauty of their singing, which reflected the fine training of William Lester.

Margaret Lester was soprano soloist in Brahms' Requiem at the May festival at Mt. Vernon, Ia., recently.

The concert of the St. Cecilia Musical Club Piano Ensemble evoked unusual praise from public and press, and the Aurora Beacon-News had only words of praise for Mr. Lester, who, as the reviewer said, is an artist in every sense of the word, a fine accompanist, as was shown during the vocal part of the program, and as a leader he was really remarkable, securing results which are

expected only from orchestras of ample size. The same writer found that Margaret Lester added much to the evening by her singing and that she has a beautiful and flexible voice and her personality is such as to add to the effect. She sang several encores, and no songs were more applauded than those written by William Lester.

Third Annual Conference of Schlieder Teachers

On May 22, in the auditorium of the Society for Ethical Culture, the third annual conference of teachers of Creative Rhythm and Harmony, based upon the Schlieder Principles of Music Education, was held in Philadelphia.

The morning session, which was called at 10 A. M., consisted of a round-table discussion and was limited to Schlieder teachers. Mr. Schlieder opened the session with an address on Musical Background and Creative Equipment. This was followed by a discussion on personal adaptations, reactions to creative methods and problems. The morning session closed with a general survey of music conditions and the teachers' problem to meet them.

The afternoon session was devoted to an exposition of Mr. Schlieder's Creative Principles. Mr. Schlieder stressed, in his opening remarks, the fact that creative methods in music education must unfold the musical powers inherent in every individual by the expression in musical form of every rhythmic and harmonic factor introduced. Learning progresses with the ability to perform. What one knows and is required to know is contained in the expressional development of an inherent musical power.

William O'Toole, of Trenton and New York, with the assistance of Frederick Joslyn, aged ten years, showed the influence of creative expression in étude form upon piano technic. The expression of creative equipment conducted by Ruth Carmack Lacy demonstrated the procedure by which children of the preparatory department of the Philadelphia Conservatory of Music, were led from the early steps in rhythmic, harmonic and melodic drills to the improvisation of music in various styles. At the close, original songs written to nursery rhymes by the children were sung. Assisted by Edith Ulmer of Philadelphia, Mr. Schlieder demonstrated the influence of pianistic harmonic and rhythmic expression in its relation to piano playing.

The evening session was devoted to a recital of original compositions by teachers and students of the Schlieder creative principles. Those participating in the program were Maria Ezerman Drake, Frances Brooks, Margaret Brooks, Xenia Bank (who was awarded the gold medal for sight reading in the recent New York Music Week contest), William O'Toole, Ida Paymer, Northrop Brown, Katherine Schneider, Ella E. Day, Robert Gerson, Alice Harrison, Katherine Grube, Dr. Rollo Maitland and Mr. Schlieder himself. The assisting artists were Rose Bampton, contralto; Fanny Sharfstein and Theodore Armstrong, violin; Frederick Joslyn, baritone, Johanna Vandenburg, viola, and William Ezerman, cello.

The compositions presented, many of which were the first written, all showed a fine sense of musical form and musical content and gave no indication that they were the work of students. If Frederick Schlieder's Creative Principles of Music Education can accomplish the results displayed at this conference by both the young and more mature students, then surely much has been accomplished in the cause of musical education.

At the conference Mr. Schlieder announced that he had now available a new book which sets forth an exposition of the fundamental principles upon which creative music study is based, as well as his musical beliefs. This book contains much material heretofore unpublished and will be a welcome addition to the library of anyone interested in Creative Music Education.

Alton Jones Heads Department

Alton Jones, well known American pianist, will be the head of the piano department (in the department of Music Education) at Columbia University, New York City, when the summer session opens on July 8.

The plan of instruction which is followed is quite unique, giving the student the benefit of individual and class work in addition to weekly lectures. Classes are limited to groups of four students, each of whom has two half-hour lessons weekly, the opportunity to hear six other lessons weekly being an added help particularly to those who are already teaching professionally.

The lectures given by Mr. Jones will cover technical methods, intelligent practicing, interpretation and suggestions as to public performance derived from the lecturer's wide experience as a successful concert artist.

Several professional students of Mr. Jones will give recitals during the summer session, and in addition to a solo recital, Mr. Jones will also appear in a two-piano recital with Marion Morrey at the McMillin Academic Theater on July 28.

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Old-World Trails to New Edens

(Continued from page 6)

So, because our 'Winter' had no value, they threw him into the Spree—ja! They took our religion away from us," he continued looking carefully around, "but the story is that even today the god, Winter, demands sacrifices just as he used to, and for that reason it sometimes happens that suicides are drawn to the cliff at Oehna and jump down into the whirlpool and so are drowned."

In Bautzen, by the way, is a church under the roof of which both Catholics and Protestants hold their religious services. This Petrikirche (Church to St. Peter) is a significant reminder of the fact that with the Reformation, Lutheran rulers in Saxony either took over Catholic churches for Evangelical purposes or insisted that those edifices admit Lutheran services until new churches could be erected. In the Bautzen cathedral the Wends of both persuasions worship at different hours and with no conflict of religious opinion. Celebration of Mass precedes the Lutheran service which usually follows an hour later. A simple railing, breast high, separates the pews of the two sects and at the end of it are the two altars. In passing, it is interesting to note that this church was erected, at the close of the 10th Century, on the prehistoric foundation stones of a former Wendish pagan temple.

We must be on our way back to Berlin, however. Our hospitable gondolier-host is bailing out the skiff. We have walked around his little island, so full of idyllic peace and quiet; have tried to read the daily *Srbski Slava*, the only Wendish newspaper published and have found ourselves wanting. The contented buzz of bees, wafted across an adjacent sunny island-pasture where, of course, the Goddess of Noontime also walked with her dark veil, is already beginning to dim. Off in the distance a crowd of little Wendish kiddies are poling their way back from school. Through recent German legislation they are only allowed to be taught one hour a week of Wendish.

"But," said Hedwig, following us down the little path to say goodbye, "our grandmothers are still secretly teaching us our native language at home—and our old Wendish folk songs, too."

"Hedwig," we asked as we pushed away from the grassy landing, "do you think we will see the Wasserman on our way back?" She shook her head slowly.

"No, he went away on the night of the last day of the year 1899 and the Goddess of Noontime went with him."

This she said dreamily.
Back to Berlin!

American Institute of Applied Music Recital

A piano recital by students of the American Institute of Applied Music, Kate S. Chittenden, dean, was given in Steinway Hall, June 5. Following the piano program, certificates and credentials were awarded, and Nicoline Zedeler-Mix was heard in the Sonata in A for violin by Brahms.

Piano numbers were by Bach, Chopin, Debussy, Moszkowski, Cyril Scott and Schutte, and the players were: Elizabeth Guion, Dorothy Talbot Wight, Mary Louise Danforth, Marion Lang Tiedeman and Lillian Rung. The entire program was one of the highest order. Each young artist displayed clearly marked individuality, but each bore also the stamp of thorough technical grounding and musicianly skill which characterizes the American Institute of Applied Music.

Certificates were awarded to the following intermediate teachers of the Synthetic Pianoforte Method: Candace Bell, Ruth Blatt, Hida Davis, Blanche Devote, Alice Lightner and Margaret Reed. Gertrude Mettin Wolfram was graduated in theory of

music, harmony, counterpoint, canon and fugue. The school also awarded 138 grade credentials to piano pupils and five second year credentials in theory.

Mme. Zedeler-Mix, with Hida Davis at the piano, gave pleasure by her brilliant playing of the Brahms number.

What Il Mattino Says of Fritz Reiner

Following the tremendous success of Fritz Reiner at the San Carlo in Naples, the *Il Mattino* published the following:

"Fritz Reiner, who last night in his first Neapolitan concert at the San Carlo, roused the public to a clamorous and fiery enthusiasm, is a great conductor and a great musician. After the Prelude and Fugue of Bach, which the conductor and the orchestra infused with an impetus as full of energy as with correctness and precision—like a pent-up river—the audience, in which was also H. R. H. the Duchess of Aosta, burst into a huge hailstorm of applause.

"A less great director of orchestra masses, a less limpid systematizer of harmonies, a less clean designer of themes which form in a complex whole the architecture of the first symphony of Brahms, would have bored the audience and lessened the success. Fritz Reiner, instead, extracted from the depths of the mastodonic symphony, which is solemn and heavy like an enormous saurian, everything possible of harmonic balance, of thematic clarity, of architectural delight—presenting the last two movements which are less opaque and greyish with the maximum possible dramatic impetus and conclusive pathos.

"At the end of the Brahms symphony he received from the public the true proof of its highest admiration.

"The last number was a fireworks, or better said, a sparkling chain of fiery meteors—the Bolero of Ravel.

"Fritz Reiner, whom the orchestra followed obedient and docile to the Demosthenic eloquence of the directorial baton which in such a short time had moulded and directed it to such an astonishing and artistically noble effect like last night's—finally saw his labors crowned with a great ovation!"

Persinger to Present Another Prodigy

Ralph Schaeffer, another brilliant young artist-pupil of Louis Persinger, will be heard at his first New York recital next season. This remarkable Philadelphia boy, who will shortly celebrate his fourteenth birthday, is a protégé of Edwin A. Fleisher, who as founder of the Symphony Club in Philadelphia has assisted so materially in promoting the careers of many well known young musicians.

Mr. Fleisher has been deeply interested in Ralph Schaeffer for several years past, and, in common with many other musical authorities who have been astonished at the musical and technical maturity of the youngster's playing, predicts a brilliant future for the young artist.

Last season, among other appearances, the boy played the Tchaikowsky concerto with orchestra in Philadelphia, achieving an extraordinarily popular success and being lauded by conservative Philadelphia critics as the possessor of genuine temperament, sterling musicianship, unusual tonal beauty and technical brilliancy.

Before studying with Louis Persinger the young violinist had worked with several well known Philadelphia teachers, most of his development up to that time being the result of study with Sascha Jacobinoff.

Miramontes' Works Featured in Mexico

The works of Arnulfo Miramontes have recently had widespread hearing in Mexico. Mr. Miramontes is one of Mexico's foremost composers and thirty-nine compositions of his were performed in a series of concerts with unprecedented success in the musical history of Mexico. His concerto in E minor

METROPOLITAN OPERA IN ITALY



MR. AND MRS. GATTI-CASAZZA, ANTONIO SCOTTI AND ARTUR BODANZKY,

all of the Metropolitan Opera, photographed in front of the Excelsior Hotel in Naples.

for piano and orchestra was played at the initial concert of the 1930 season by the Philharmonic Mexican Orchestra with Mr. Miramontes as soloist.

At the close of the performance the soloist was accorded an enthusiastic reception, with cries of "Bravo" both from the members of the orchestra and the public in general.

Brahms Chorus Completes Fifth Season

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, which has completed five years of existence, has presented during this time many important choral works, a number for the first time in Philadelphia. These first performances include Beethoven's *Missa Solemnis*, Brahms' *Triumphal*, Bach's *St. John Passion*, the same composer's *Christmas Oratorio* (almost complete), Dvorak's *Te Deum* and Brahms' *Four Serious Songs* arranged for chorus and orchestra by Mr. Norden. The chorus has also presented Bach's *St. Matthew Passion*, and Brahms' *Requiem*, *Song of Destiny* and *Rhapsodie*. At all of these concerts the accompaniment has been supplied by an orchestra of forty or more from the Philadelphia Orchestra. Outstanding Philadelphia soloists have assisted the chorus, including Olive Marshall, Nelson Eddy, Frank Oglesby and others.

Plans for next season will be made public in a short time. N. Lindsay Norden, who has directed the chorus since its inception, continues as conductor.

New York Madrigal Society Holds Auditions

On June 30, selected judges will hear applicants for a New York debut, under the auspices of the New York Madrigal Society. Those desiring to be heard must make application at once to the secretary, 817 Steinway Hall. The Madrigal Society is backed by the National Federation of Music Clubs.

Simmons to Broadcast June 14

William Simmons, American baritone, will appear on the Atwater Kent Hour, June 14. With this engagement Mr. Simmons will complete his sixth consecutive season on this hour. The baritone will be accompanied

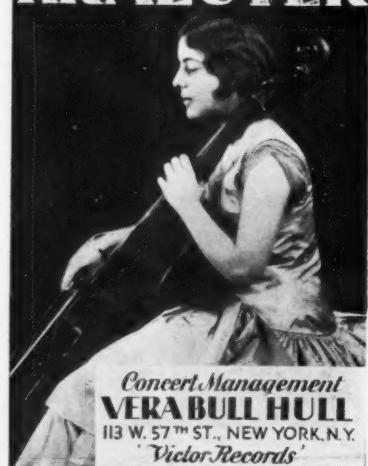
by the orchestra under the direction of Josef Pasternack.

Many Engagements for Federation Prize Winner

Since the State and District trials of the Young Artists' Contests held by the National Federation of Music Clubs, Berenice Alairé, young coloratura soprano, who took first place in these contests, has had many requests for her services.

On May 24 she delighted a large audience at Town Hall with a group of Victor Herbert's selections, at the Annual Memorial of his death, under the auspices of the Gaelic Society. On June 2 she appeared at the annual Fête Champêtre of the City Federation of Music Clubs, which marked the opening of the Astor Roof Garden. This young singer also appeared before a capacity house in the Brooklyn Academy of Music on June 4, at the annual concert of the Franciscan Fathers.

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—W. J. Henderson, New York Sun.

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The National Music League

(Continued from page 8)

but on the contrary, it has always been the intention of the League to manage only those artists who may be expected, with proper guidance, to become successful and self-sustaining artists. Candidates are never booked for important engagements after merely one audition. All those who show unusual ability at a first audition, are heard again and thoroughly tested before being placed on the list of League artists. Even then, in most cases, the first engagements secured by the League are used for still further testing of the artist.

"We believe," says Mr. Milligan, "that it is impossible for an artist to step directly from the studio to artistic maturity on the concert stage." "You cannot produce a veteran in a training camp and it is only by repeated public appearances that the true worth of an artist is developed." "Our method of building up artists by a slow but sure process may not be spectacular but we believe that in the long-run it is the only sound basis for this work." "The prices which we secure for appearances by League artists vary according to the standard which the artist himself has been able to establish with the public."

The high standing of the National Music League auditions is evidenced by the fact that the Walter W. Naumburg Musical Foundation has used the League Audition Committee since its foundation several years ago. The Audition Committee of the Naumburg Musical Foundation, which works with the Music League Audition Committee, at the present time consists of Walter Spalding (Harvard), chairman; Wallace Goodrich (New England Conservatory); Bruce Simonds (Yale) and Adolfo Betti (Flonzaley Quartet). Among the judges in the past have been such musicians as Alexander Lambert, Harold Bauer, Leopold Godowsky, Efrem Zimbalist, Mischa Elman, Benno Moiseiwitsch, Olga Samaroff-Stokowski, J. Felix Salmon, Kurt Schindler, Willem Willeke, Carl Friedberg, Lea Luboshutz, T. Tertius Noble, Alma Gluck, Paul Kochanski, Josef Lhevinne, W. J. Henderson, and Adamo Didur, many of whom served also on the regular League auditions.

Probably the most important single activity of the National Music League is its series of Concerts in Schools which has grown by leaps and bounds during the past two seasons. These concerts are given during the school hours, or just after school hours, in the school auditoriums. In these courses the price to the students is nominal—usually four concerts for fifty cents. The school audience the first year amounted to 100,000. During the past year concerts were heard by over 250,000 children and were given in forty towns. Prospects for next season indicate that this rate of development will be continued, as practically all of the towns having School Concerts during the past year have renewed the series for next year and a number of new towns are being added to the series.

In advancing its idea that musical careers should be based upon merit alone, the National Music League cannot look for sufficient income from concert bookings to sup-

TO GIVE RECITAL IN FALL



LILLIE KASS.

One of the gifted violin pupils of Raphael Bronstein, well known pedagogue of New York. Miss Kass created an excellent impression when she played at Washington Irving High School this spring at a concert given by pupils of Mr. Bronstein. She will give her own recital at Town Hall on March 12, 1932. (Photo by J. Brenner, New York)

port its varied activities. It is incorporated as a non-profit-making organization and its annual deficit is met by a small group of music-patrons in New York City, chief among whom (in addition to Mrs. Kahn) is Mrs. Christian R. Holmes. Mrs. Holmes is a vice-chairman of the Auxiliary Board of the New York Philharmonic Symphony Orchestra, vice-chairman of the Committee of the Stadium Concerts, and well known for her interest in musical activities. She was for a number of years president of the Cincinnati Orchestra while a resident in that city. Another leading supporter of the League from its inception has been Mrs. Charles S. Guggenheim.

At the beginning of the League's activities Mrs. Vera Bull Hull entered its offices as associate director in charge of bookings. She remained with the League until 1928, at which time she resigned to establish a concert management of her own. Her successor was Eric T. Clarke who is the present associate director of the League. Mr. Clarke had been general manager of the Eastman Theater at Rochester, N. Y. This position covered the direction of the moving picture houses and orchestras, an extensive series of concerts including the Rochester Philharmonic Orchestra.

Officers and directors of the National Music League are as follows: President, Mrs. Otto H. Kahn; first vice-president, Mrs. Christian R. Holmes; honorary vice-presidents, Clarence H. Mackay, Felix M. Warburg, Allan C. Balch, chairman, Los Angeles Committee (Western Branch); vice-presidents, Mrs. Charles S. Guggenheim, Willard V. King, Countess Mercati; treasurer, William N. Fulkerson; executive director, Harold V. Milligan; managing director, Eric T. Clarke; artist advisory committee, Harold Bauer, Gena Branscombe, Sophie Braslaw, Walter Damrosch, Emilio De Gogorza, Louise Homer, Ernest Hutcheson, Edward Johnson, Hulda Lashanska, T. Tertius Noble, John Powell, Olga Samaroff, Andres De Segurola, Lawrence Tibbett, and Efrem Zimbalist.

On the League's National Concerts in Schools Advisory Committee are: Russell V. Morgan, chairman (president, Music Supervisors' National Conference); Frances E. Clark (Educational Director, Victor Talking Machine Co.); Walter Damrosch (dean of American Orchestra Conductors); Hollis Dann (chairman, Department of Music, New York University); Franklin Dunham (Educational Director, Radio Music Company); Peter W. Dykema (chairman, Department of Music, Teachers' College, Columbia University); Will Earhart (Supervisor of Music, Pittsburgh Public Schools); George Gartlan (Supervisor of Music, New York City Public Schools); Mabelle Glenn (past president, Music Supervisors' National Conference); Alice Keith (chairman, Music Appreciation Committee, Music Supervisors' National Conference); Alexander Mayper (president, United Parents Association); Osbourne McConathy (authority on the teaching of music, New Jersey); C. M. Tremaine (president, National Bureau for the Advancement of Music), and Paul J. Weaver (chairman, Department of Music, Cornell University).

On Wings of Song

One of the most air-minded artists before the public today is Homer Rodeheaver. Immediately after his joint concert with Seth Parker (Phillips Lord) some weeks ago at Town Hall, New York, Mr. Rodeheaver left for the Pacific Coast. He traveled by train to Kansas City and leaving Kansas City in the morning, arrived in Los Angeles the same evening in time to sing in Pasadena. After making fourteen appearances in California in as many days, under the auspices of Pasadena College, Mr. Rodeheaver left there, May 21, by airplane and, two days later, participated in a convention in Toronto.

Homer Rodeheaver has been well known since, as a young man, he built up and led the great singing units which were so important a part of the Billy Sunday religious campaigns. Mr. Rodeheaver's singing of oratorio, spirituals, ballads and hymns, his fine trombone playing and his magnetic personality have made him much sought after as a leader of meetings and master of ceremonies. He it was who opened the convention hall at Atlantic City, said to be the largest in the world. During the past winter, the Homer Rodeheaver "Sings" were an NBC feature.

Anna Pavlova—A Memory

Just as soon as Sol Hurok, New York impresario, arrived in Europe on his annual trip, among the first things he did was to go to London to place some flowers there in memory of Anna Pavlova, whose manager he had been for many years and with whom he had a friendship that has stretched across many years.

London did not seem the same without her charming hospitality, so with a heavy heart

AN AUTHORITY ON CHINESE MUSIC

JOHN HAZE-DEL LEVIS

lecturer and recitalist on Chinese Music, who is now under the management of Betty Tillettson. Born of British parentage in Shanghai, and having studied music in both Europe and with native teachers in Shanghai, he engaged at an early age in musical research and is therefore, well equipped to interpret China to the Occident with authenticity and truth. He will be heard in New York early in the fall.



Mr. Hurok set out for Golders Green, where the Crematorium is situated, a lovely spot that Anna Pavlova had often admired.

It took some time to find out just where he could place his flowers, but finally, after going through some books, he was told to go to the East wall, No. 3791. So Sol Hurok found the East wall and before him stretched thousands of urns. There was one marked 3791.

In a small urn lay all that was left not only of one of the greatest dancers that the world has ever seen, but also of the woman whose passing meant the passing of the classical ballet, of an entire school of art, that she had raised to the highest pinnacle, and that now that she is gone, has faded out and remains nothing but a memory.

B.

Summer Course in Playing Bechstein-Moor Piano

Prof. August Schmid-Lindner, German pianist and member of the State Academy of Music in Munich, has announced the first

summer course in playing the new double keyboard piano, the Bechstein-Moor. The course is to be given in Munich during August. This new development in the piano field was first demonstrated in the United States at a concert by Winifred Christie in Carnegie Hall, New York, last October, when the instrument and the unusual tone colors which it gives forth aroused much interest. The device which makes possible the new Moor action is put in a normally strung Bechstein grand piano, with the usual number of hammers.

Gunster to Summer in South

Frederick Gunster, tenor, will go to Asheville, N. C., on July 1, where he will remain during the summer months.

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Old-World Mondsee

By Mrs. Josef Lhevinne

(Mrs. Josef Lhevinne, who will be a member of this summer's piano faculty at the Austro-American Conservatory, Mondsee, Austria; in the following tells of the charm of the old castle of Mondsee and the mountain village of the same name, as well as some of the advantages available to students of the conservatory. The Editor.)

The picturesque old castle of Mondsee, in the little mountain town of Mondsee, Austria, has a most romantic history. It was occupied by Napoleon during his invasion of



Photo by Albert Petersen
MRS. JOSEF LHEVINNE

Austria. Upon his departure he presented it to one of his officers, whose direct descendant owns it today. The present Count spends every summer there with his family. The place is huge, containing about 300 rooms, and one entire wing will be devoted exclusively to the conservatory.

One cannot imagine a more perfect atmosphere for intimate music-making than that of this lovely old place. Last summer it was the scene of three concerts, two of which were held in the lofty dining-hall of the castle. The first of these was an evening of chamber music by the Roth Quartet; the second, a two-piano recital by Paul Weingarten and myself. These evenings are memorable to me partly for their beauty of atmosphere and mood, which was induced and evoked in great measure by the total absence of electric illumination. The great and really magnificent room was softly lit by tremendous candelabra, depending from the walls, ceiling, and placed on tables—each candelabrum containing hundreds of candles. The effect was unforgettable, lovely. The beauty of this was, however, even surpassed by the third concert, which took place in the castle courtyard, with the audience seated at the open windows of the castle. The only illumination was that of torches, which gave a gorgeously fantastic yet realistic touch to the old-world setting.

The almost primitive simplicity of life at Mondsee appeals to me very strongly, and much enjoyment can be derived from the bathing, boating, picnics and excursions in the really glorious surrounding Salzkammergut Mountains. The frequent festivals and holidays of the peasants add much charm and gaiety and color to existence there.

I am anticipating again being present at

the Salzburg Festivals—also the concerts of the Chamber Music Festival which will be given by the Roth Quartet at Mondsee, in one of which I will play. I look forward with much interest to my work at the conservatory, as well as to that which my daughter, Marianna, will accomplish in the dancing department; and to the renewal of old associations and friendships and the making of new ones.

Comments at Perfield Pupils' Recital

The following comments were overheard at the recent piano and musicianship recital given by some of Elfa Ellis Perfield's pupils:

"The musicianship of these children makes me feel like a baby."

"I never heard so many different kinds of scales, and to see the ease with which the pupils named them was certainly marvelous to me."

"What lovely tones! See how nicely all of them hold their hands."

"Not a punchy tone in the whole recital."

"I wish I knew how to spell chords with the fluency of those pupils."

"Little John and his original jazz piece was the joy of the recital. I could hear it all again."

"The four and five-year-old pupils showed the importance of early training."

"Virginia's Fire Department composition was characteristic and musical. I didn't understand the whole step scale and augmented chords Mrs. Perfield said Virginia used to represent as the trickling of water."

"I couldn't co-ordinate the conductor's beats with time in that drill given the audience. The children made the motions with ease, but mine looked more like swimming motions."

"Think of these pupils playing seventeen pieces and having a repertory of forty pieces. When I was a child I thought one piece performed at the end of the season was quite a feat."

"How do you suppose they can tell the difference between thirty-second and sixtieth-fourth notes? How rapidly and rhythmically they wrote the rhythms."

"Why wasn't this recital heard over the air? My people in Allentown, Pa., would appreciate all of this."

"Sally's piece, The Hunt, was so musical and clever. Didn't you love to hear her tell how the lady fell off the horse and fainted? She demonstrated it so vividly when she played."

"Virginia's song harmonized with an Alberti bass, then with solid chords, better than I could do."

"I usually hear only two or three numbers at pupils' recitals but I heard all of this and enjoyed it."

"This was the most spontaneous pupils' recital I have ever heard."

Praise for the Philadelphians

The Philadelphians, popular mixed quartet, are in receipt of a letter of commendation from William Henry Welsh, director of the board of public education, Philadelphia. Mr. Welsh says: "I find it difficult to express adequately my appreciation of the very splendid concert which The Philadelphians gave the other evening. The thing that impressed me most was the numbers of the audience who requested that I arrange to have the quartet come back. It was a beautiful piece of work." In like laudatory vein writes Bernard R. Mausert, director of the Mausert Studios, Germantown, Pa.: "I want to take this first opportunity to express my appreciation of the fine performance of your quartet. The program was exceedingly well chosen and beautifully sung. The attention

and enthusiasm of the audience was most complimentary and is indicative of the success which, I feel confident, is in store for the Philadelphians." Members of The Philadelphians are: Bertha Oeser Hoffmeister, soprano; Gladys Carpenter Lawton, contralto; James Stephens Montgomery, tenor, and Leon Abbott Hoffmeister, baritone. Marjorie Watson is accompanist.

Grace Leonard in Recital

Grace Leonard's return to Binghamton, N. Y., in a song recital at Katurah Temple on May 19 proved to be outstanding among recent musical events. Miss Leonard, who is a lyric soprano, has been studying in Napoli and Milan, Italy, for three years previous to this recital and has concert and opera appearances there to her credit.

A good-sized audience greeted the young singer, an audience that included many friends who had enjoyed her singing before her further study in Italy. Interested musicians motored in from neighboring cities to hear her. Miss Leonard should be gratified at her Binghamton reception. Enthusiastic applause followed every number. Generously she responded after each group and also at the conclusion of the entire program, including request numbers among her encore songs.

Representative musicians were conspicuous among the large number of friends who greeted Miss Leonard off stage after the concert. There was no mistaking their pride



GRACE LEONARD

in this former Binghamton girl whose fine musical ability, plus courage, has taken her far on her way to artistic achievements.

Emilio A. Roxas' unfailingly sympathetic accompaniments gave excellent support to every number.

M. L. S.

Music Critic Praises Austro-American Conservatory

Bruno David Ussher, music critic of the Los Angeles Evening Express, writes in the columns of that paper an article on the Austro-American Conservatory and its founder, Katherine Buford Peeples. Mr. Ussher describes the splendid faculty of the conservatory, its beautiful location in the Austrian mountain village of Mondsee and some of the scenic and cultural advantages which await students there, the easy access to the Salzburg Festival and the concerts offered at the conservatory. Artur Bodanzky and Sir Henry Wood, says Mr.

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Ussher, visited Mondsee and were much pleased with the results which Mrs. Peeples has attained. In praise of this lady, Mr. Ussher declares, "A Southern California woman, Katherine Buford Peeples of Redlands University, 'has single-handedly worked and won.'

Gall and Johnson Believe in Future of Opera

Yvonne Gall, soprano, of the Paris Grand Opera and l'Opera Comique, and Edward Johnson, tenor, of the Metropolitan Opera, are both enthusiastic believers in the future of the music drama.

Mr. Johnson asserts: "I truly feel that grand opera is becoming more and more popular, for three good reasons. First, it is becoming a better show every year; second, it is constantly discovering new stars; third, it is producing new and modern works in all languages, including English. Grand opera is a gigantic show and a marvelous one. If it continues to be as fine a show as Mr. Gatti-Casazza presents in New York, as the Civic Opera presents in Chicago, as Mr. Eckstein gives every summer at Ravinia, opera must certainly will survive."

"I disagree with those who state that the opera house is only society's showroom. I know too many students who hoard their small savings and scrimp to hear a performance now and then. Let the one who prates about the 'going out' of grand opera polish up his own appreciation for some of the marvels of opera."

Mlle. Gall is in hearty agreement. "Opera is still vital and growing," she declares. The attendance in Paris and other European capitals proves that. In the past four years I have had ample opportunity to face packed houses—Ravinia is sold out almost every night. If anyone doubts the interest in opera, let him try to buy tickets at the box offices in any of the big American cities. It is almost impossible."

Caroline Beeson Fry Summer Course

Singing and allied subjects will be treated in an intensive summer course, to be held at the studios of Caroline Beeson Fry in White Plains, N. Y., from June 22 to July 31.

Mrs. Fry will give the course in singing, vocal repertoire, etc. Coaching in professional repertoire, opera, song, oratorio, ensemble and radio technic will be in the hands of Charles A. Baker. Fundamentals of dramatic art will be taught by Mme. Crozier Ozmun, and sight reading, rhythm and elementary harmony will be expounded by Mildred Payne. Mlle. Octavie Martial will teach French, and Alfred E. Hudson, German.

Mrs. Fry, Mr. Baker and Mme. Ozmun each offer a scholarship to pupils of exceptional talent. Auditions for these scholarships will be held on June 20, at 3 P.M., at the Fry studio in White Plains.

Alcee Sings in Rome and Paris

Claire Alcee, American soprano, recently appeared in recital in Rome. Her program, which included numbers by Mozart, Scarlatti, Rimsky-Korsakoff, Delibes and de Falla, was given in the Sala Sgambati before a large and enthusiastic audience. Reviewing this concert, Il Messaggero declares that Miss Alcee possesses a large, beautiful, harmonious voice, and further notes her great purity of tone and fine sense of style.

Another recent appearance of this artist was in Paris at the opening of the new wing of the American Women's Club. On this occasion Miss Alcee sang Mozart arias, excerpts from Gounod's Faust and songs by Reger, Decreus and Bassett. A distinguished audience, which included Ambassador Edge, applauded Miss Alcee.

Mr. and Mrs. Boyle Entertain

Pearl and George Boyle entertained at tea last month for the students of the Boyle Piano Studios in Philadelphia. Three of Mr. Boyle's pupils played for the assembled guests. Clarence Rumpf was heard in Eugen d'Albert's Suite, Ethel Paget in numbers by Bach-Tausig, Bach-Busoni and the Chopin F minor Fantasy, and Florence Adimari in the Bach Italian Concerto, Beethoven's Waldstein Sonata and Chopin pieces.

At the conclusion of his students' program Mr. Boyle played works of Liszt, Chopin and several of his own compositions, including some which have recently been featured by Wilhelm Bachaus.

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Pfeiffer Conductor of Inspiring Zeal

Walter Pfeiffer, conductor of the Reading, Pa., Symphony Orchestra, was at the beginning of the 1930-1931 season, accorded well-deserved praise by William W. Britton in the columns of the Harrisburg Sunday



WALTER PFEIFFER

Courier. Mr. Britton, who had attended the season's first concert of the Reading Symphony, wrote: "It was a pleasure to be able to congratulate Conductor Walter Pfeiffer, who has been its (the orchestra's) conductor since 1924, on the great success which has rewarded his inspiring zeal and determined efforts to give Reading a really fine orchestra. Mr. Pfeiffer carried on his work at times under much discouragement, and in the face of many obstacles, all of which he has surmounted, and he has the right to feel that joy of victory which cometh to him who overcometh."

The season just closed, the eighteenth in the history of the Reading Symphony Orchestra, was one of its most successful. Concerts were given in November, December, January and February, presenting as soloists: John Erskine, pianist; Celia Branz, contralto; Hans Kindler, cellist; and Yelly d'Aranyi, violinist. Capacity audiences attended every concert, and Mr. Pfeiffer and his men were rewarded with hearty applause. Next season the Reading Symphony will again be headed by Mr. Pfeiffer, and will be heard in four or more concerts.

Vivian Hoffman at Bowery Mission
Vivian Hoffman, the young contralto in whom the Baroness von Klenner, her instructress, is placing so many expectations pleased a large audience at the Bowery Mission, New York, on May 28.

Miss Hoffman, who is very young, thus brought to a close her first year of study under the baroness in New York City, but, after a brief visit to her home town, Meadville, Pa., where she will give a concert, she will resume her studies with the baroness at the latter's summer school, Point Chautauqua, on Chautauqua Lake, N. Y.

Other members of the Von Klenner Studio, among whom were Lucilla Brodsky and Berenice Alairé, assisted Miss Hoffman in this, her first New York appearance.

Eddy's Albany Debut

Nelson Eddy scored his usual success in his Albany debut last month. The popular baritone offered a program which included

Beethoven, Massenet and Brahms numbers, songs by Forsyth and Deems Taylor and Moussorgsky's Song of the Flea. The audience responded warmly and the newspaper critics likewise succumbed to Mr. Eddy's artistry. The Knickerbocker Press said: "Nelson Eddy was new to Albany last night, but, with his strong, resonant, evenly scaled voice and his friendly manner, he walked right into its friendship." Theodore Paxson, Mr. Eddy's accompanist, came in for his share of praise.

Peabody Conservatory Awards

Otto Ortmann, director of the Peabody Conservatory of Music, announces the successful candidates for the various awards conferred by Lawrason Riggs, president of the board of trustees, at the recent commencement. Forty-one students, from states as far west as Utah, as far south as Florida and as far north as New Hampshire, share these honors.

The coveted Peabody Diploma in Piano was bestowed on Marie Hogan and Emerson Meyers. Doris G. Wright was the only recipient of the Bachelor of Music Degree. Teachers' certificates were awarded as follows: in piano, Alice Ena Boyd, Elizabeth Broughton Bridener, Helen Virginia Cook, Evelyn Elizabeth Crawford, Gloria Maria Darden, Tracy Archibald Eaton, Anne Elizabeth Edwards, Ruth Zelda Frankel, Ruth E. Gates, Katherine Lippert, Frieda Miller, Lloyd C. Mitchell, Virginia Blanche Payne, Louise Prescott, Charles Wandon Scarborough, Julia Belle Shenk, Martha Louise Tovell, Joyce Abigail Townsend, Maria Tranzillo; in viola, Ernest H. Reichenbach; in violin, Elizabeth Van Cleef Mathis, Ernest H. Reichenbach; in voice, Edith Margaret Brenner, Loyal Deloss Carlon, Sarah Elizabeth Gumper, Mary Overly, Ruth Norwood Ridgely; in harmony, Erma Bankard Alexander, Wilmer Tillett Bartholomew, Mary Adeline Chambers, Louise Nagle, Irene Bertha Simon and Alice Anne Wells. The following have completed the requirements for the teacher's certificate in school music: Amalie Hafer, Edith Reinhardt and Lou Elizabeth Ross. Charles Lloyd Hutson and Mary Frances Riley received church organist's certificates.

Atlantic City Opera Season Opens June 21

Jules Falk, director of music of the Steel Pier, Atlantic City, N. J., announces another season of grand opera in English beginning June 21. With this, the fourth season of opera in English on the Steel Pier, Mr. Falk will inaugurate "twilight" performances, to be given at four o'clock Sunday afternoons in the Steel Pier Ballroom.

Artists appearing under Mr. Falk's direction will include principals from the Metropolitan, Chicago Civic, Philadelphia Grand and San Carlo Opera Companies.



A LOCAL ORCHESTRA FROM BLACK MOUNTAIN, N. C.
consisting of girls and boys, was one of the features of the welcome planned for Oscar Seagle on his recent visit to this southern town.

The company will be known as the Steel Pier Grand Opera Company. The Sunday operatic concerts will be given this year at eight o'clock instead of in the afternoon as formerly.

Novelist's Nephew for Philadelphia Opera

Peter Chambers, bass-baritone, nephew of Robert W. Chambers, the novelist, will make his Philadelphia debut with the Philadelphia Grand Opera Company next season. Mr. Chambers has sung in opera and concert in Italy and for the past three years has been a member of the American Opera Company. Mrs. Chambers is a niece of Owen Johnson.

J.BEEK
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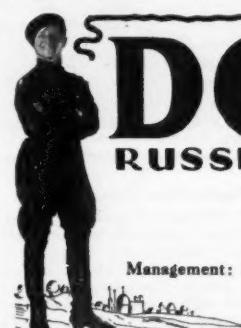
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Felix Weingartner the Star of Mozart Festival at Basle

BASLE.—The Mozart Festival, which opened here on May 9, more than fulfilled the great expectations which its heralding aroused. It attracted not only native music lovers but foreign guests, who came in great numbers to do honor to the Salzburg master.

The opening performance of *The Magic Flute*, under Felix Weingartner, must have repaid anyone for the effort he may have made to get here. For the nobility of the production, both musically and scenically, caught the spirit of Mozart's masterpiece as one rarely experiences it. Weingartner brought out all the beauties of this unique work in the happiest manner.

Erika Frauscher, as Pamina, Peter Baust (at his best) as Tamino, Josef Hunstein as Papageno, Hansi Heller as Papagena, and Werner Hoff-Hettlinger as Sarastro, all of them members of the opera company, did such excellent work that Maria Gerhart, the coloratura soprano, who came from Vienna to sing the Queen of the Night, had no easy time keeping up to their standard.

The second opera was *The Elopement from the Harem*, given under the baton of Gottfried Becker and the stage management of Oskar Wälterlin. The production would have done credit to any stage. Helge Roswenga came back from Berlin to the scene of his early successes to sing Belmonte, Maria Gerhart, from Vienna, sang Konstanze, Hansi Heller was Blondchen, Gustav Stabiniski sang the part of Pedrillo and Alfred Waas made a brilliant Osmin.

WEINGARTNER CONDUCTS FIGARO

A feature of the festival was the performance of the *Marriage of Figaro*, under Felix Weingartner. It is so rarely that music lovers in German speaking countries have an opportunity of hearing this gem of operas in its original language, that a special vote of thanks is due Wälterlin for producing it in Italian. Thanks to him and to Weingartner, the performance was one of the high lights of the festival. *Cosi Fan Tutte* was also given an excellent performance. Among the many praiseworthy singers, special mention must be made of two of the favorite guests, namely Fernando Autori and Salvatore Salvati.

IDOMENEO IN CONCERT FORM

A novelty which aroused great interest was Richard Strauss' arrangement of *Idomeneo*, which was given in concert form, and which achieved a greater success here than at its first performance in Vienna. Two fine chamber music concerts, by the Busch String Quartet and the Bâle String Quartet, respectively, brought the wealth of musical offerings to a close, except for two

interesting lectures by Alfred Einstein of Berlin and Bernhard Paumgartner of the Mozarteum in Salzburg.

Speeches and a concert in the Mârtinskirche had provided an official opening to the festival, which was preceded by a beautiful performance of Mozart's Requiem given by the Basle Singing Society in honor of the twenty-fifth anniversary of their connection with the Basle cathedral. J. K.

Remarkable Woman Cellist Makes Paris Debut

Evangeline Lehman Reviews Ana Drittell's Concert

A concert that will remain a long time in the memory of all those who were fortunate enough to gain admittance, was that of the young Russian-American cellist, Ana Drittell. While Miss Drittell has given many private concerts in and around Paris



ANA DRITTELL,
cellist, before one of her posters in front of
the concert hall of the Ecole Normale.

for the past two years, it was not until recently that she made her public debut. The hall of the Ecole Normale was filled to capacity, that alone being a triumph for any artist making her debut.

Miss Drittell's excellent musicianship, serious refined appearance, added to her youthful charm, promises a career of the first rank in the concert world. Her program, consisting of Handel, Beethoven, Bach, Bloch, and the Spanish moderns, held the rapt attention of the audience. During the Bach Suite for cello alone, the hall was in semi-darkness—an innovation, perhaps, but highly effective. The artists and critics who have heard Miss Drittell's playing agree fully with Pablo Casals who said: "Miss Drittell has everything that goes to make a fine artist."

Propositions are being considered for next year for various leading symphony orchestras in Paris—a culmination of Miss Drittell's concert that speaks for itself.

Ethel Bartlett and Rae Robertson Conquer in New Field

LONDON.—Ethel Bartlett and Rae Robertson have just returned to London after a remarkably successful tour of the continent. For the first time in their career they included Poland in their itinerary, and in the cities of Warsaw and Cracow they triumphed as few foreign artists do. In both cities they were recalled innumerable times, and even after six or seven encores people remained until the lights were turned out.

Playing in Germany on their return, their last stop was Cologne, playing Brahms in the city of Steinbach. Cologne people regard themselves as connoisseurs of the Brahms style, and their critics are particularly severe on this point. Yet the *Stadt Anzeiger* wrote:

"When most foreigners play Brahms there is usually something lacking. Here in the spiritually radiant playing of the Haydn Variations we experienced a perfectly authentic conception and realization, which we thought to be the prerogative of the best German artists."

M. S.

New Manager for Berlin's Municipal Opera

BERLIN.—After many conferences the manager of Berlin's Municipal Opera House, Dr. Kurt Singer, has resigned, and his coveted

position, though applied for by many prominent theatrical notabilities, has been given to Carl Ebert, many years ago an actor at the Berlin Schauspielhaus, and recently manager of the National Theater at Darmstadt.

Before his resignation Dr. Singer had prepared next season's schedule. Among the modern works to be given for the first time in Berlin are Paul Grâner's Friedemann Bach, Manfred Gurlitt's Die Soldaten, and possibly Prokofieff's Spieler. Interesting revivals will be E. von Waltherhausen's opera Oberschabert, Mozart's Il Re Pastore, Verdi's Macbeth, Simone Boccanegra, and Don Carlos, and Hermann Goetz's The Taming of the Shrew.

A special feature next year will be matinee performances for young people, at reduced rates.

H. L.

Foreign News in Brief

(Continued from page 10)

Richard Tauber to Take a Rest

LONDON.—Richard Tauber, German tenor, who was engaged at a record fee to sing in the Drury Lane production of Lehar's operetta, *The Land of Smiles*, has been advised by his London throat specialist to take a rest, and has consequently left the cast, after having sung in only five performances.

J. H.

Elisabeth Schumann Triumphs in Paris

PARIS.—One of the artistic events of the spring season in Paris was Elisabeth Schumann's song recital at the Salle Gaveau. It was an all-Mozart program and the hall was, as always with this brilliant Viennese artist, sold out at top prices. Schumann was obliged to give many encores and reaped a huge success.

P.

Mahler's Bust for Vienna Opera Lobby

VIENNA.—On May 18, which marked the 20th anniversary of Gustav Mahler's death, a bust of "Gustav Mahler, composer, conductor and one-time director of the Vienna Opera," was solemnly unveiled in the lobby of that house. Speeches by official personalities opened the ceremony, and a performance of a movement from Mahler's Fifth Symphony, played by the Philharmonic Orchestra, closed it. Among those present was Mme. Mahler, the composer's widow, who donated Rodin's famous Mahler bust for the purpose. The next statue to be erected in the lobby of the opera is that of Richard Strauss, the other famous director of the house.

P. B.

Prague's May Festival of German Opera

PRAGUE.—The German Opera at Prague, of which Georg Szell (for two seasons guest conductor of the St. Louis Orchestra) is the musical director, is giving a series of special performances under the collective name of May Festival. The opening night brought a production of Johann Strauss' *Die Fledermaus*, with Viennese singers, under the baton of Clemens Krauss. Another outstanding success was a guest appearance of the Vienna Opera's corps de ballet. Carl Alwin, the Vienna Opera's conductor, directed.

R. P.

Menuhin Engaged for Bruno Walter's Concert Series

BERLIN.—Among the soloists already engaged for Bruno Walter's concert series here next season are Yehudi Menuhin, Sigrid Ongelin, Alfred Cortot and Maria Ivgoin. T.

American Pianist Gives Rome Recital

ROME.—Paul McCool, American pianist, played an elaborate program at the Sala Sgambati to a crowded and appreciative audience. Opening with Bach's English Suite, No. 2, and a Scarlatti sonata, the pianist continued with pieces by Ravel, Debussy, Chopin, and Albeniz, with Liszt's Poeme Caprice as the piece de resistance.

D. P.

Arnold Rosé's Fiftieth Jubilee

VIENNA.—Arnold Rosé has just celebrated the fiftieth jubilee of his professional activities in Vienna. In April, 1881, the young violinist made a sensational debut as soloist of the Vienna Philharmonic Orchestra under Hans Richter, playing Goldmark's Concerto. Five years later Rosé was engaged as concert master of the Philharmonic, and one year later he founded his famous quartet, which still exists. His wife, Justine, is a sister of the late Gustav Mahler.

T.

AUSTRIA'S BICENTENNIAL HAYDN FESTIVAL

VIENNA.—The Austrian government, jointly with the Vienna Opera and the representative music societies of Vienna, is now working out the scheme for a great Festival to mark the 200th anniversary of the birth of Joseph Haydn. The festival will take place from March 31 to April 6, 1932. Present plans include official ceremonies in Haydn's birth house at Rohrau, Austria, and a celebration at Eisenstadt, Austria, where Haydn's remains were buried in the Mountain Church. At Eisenstadt a Haydn Museum is to be inaugurated during the festival. In Vienna the festivities will comprise a ceremony in front of the Haydn monument, a performance of *The Seasons*, a Philharmonic concert under Clemens Krauss, two chamber concerts, and a production of Haydn's *Orfeo* at the Staatsoper. P. B.

and his daughter, Alma, is married to Vasa Prihoda, the violinist.

P. B.

Marietta Armstadt Delights Musical Rome

ROME.—Marietta Armstadt recently gave one of her frequent song recitals in Rome. At the Sala Capizzi she was heard in an interesting and varied program, including works by Handel, Scarlatti, Marcello, Schubert, Brahms and some modern Italian songs. The singer, who was accompanied by Mme. Teofani-Zannoni, was received with great enthusiasm.

D. P.

Vienna High School of Music Ceases to Exist

VIENNA.—The government will shortly place before the Austrian parliament a bill which provides for the dissolution of the High School of Music. The functions of the High School are to be taken over by the State Academy of Music, and the latter is to be reformed and enlarged.

P. B.

Austria's New Mozart Schilling

VIENNA.—The Austrian government has issued a new coin of the face value of two Austrian schillings. It bears a relief portrait of Mozart, in commemoration of the Mozart jubilee year. A "double schilling," with Schubert's portrait, is in circulation since the Schubert jubilee year.

B.

Great London Success of La Argentina

LONDON.—For the first time Londoners have seen the Spanish dancer, La Argentina, and superlatives are exhausted in the endeavor to describe her art. Three special matinee performances were arranged for her by the well-known impresario, C. B. Cochran, at the Adelphi Theatre, preceded by an imposing reception at London's latest hotel, Dorchester House, at which five hundred representatives of the social, musical and theatrical world were introduced to the dancer.

J. H.

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Mascagni's Le Maschere Is Revived in Rome
Season Closes With Carmen — Janssen Quartet at the Filarmonica — Modern Italian Works at Augusteo

ROME.—Mascagni's opera, *Le Maschere*, composed thirty years ago, but for long heard only in the excerpts which have passed into the vocal and orchestral repertoire of the country, was given a successful revival at the Royal Opera in Rome. The composer, who himself conducted the revival, has made certain alterations in the libretto for the purpose of clarifying the action.

The personages of the opera are the familiar figures of the classic commedia dell'arte. A sprightly intrigue, in which all the characters have ample opportunity to illustrate their traditional roles, ends in the happy triumph of the lovers (Rosaura and Florindo) over the cruel father (Pantalone), the designing suitor (Captain Spaventa), and his mischievous follower (Arlecchino).

The excellent production, in which the outstanding interpreters were Giannina Arangi-Lombardi as Rosaura, Mafalda Favero as Colombina, and Alessio de Paolis as Arlecchino, delighted a public already familiar with many of the melodic passages of the work.

The season at the Royal Opera closed with a most enjoyable production of *Carmen*. Particular praise must be given to Gino Marinuzzi, the conductor, for the balance and style of the performance and for its excellent ensemble, and to Gabriella Bezanoni for her intelligent and vivid interpretation of the leading role.

Roberta Dodd-Crawford Triumphs at Paris Concert

PARIS.—The Gaveau Concert Hall was the scene of a triumph on May 21, when Roberta Dodd-Crawford, colored soprano, gave her



ROBERTA DODD-CRAWFORD (RIGHT), MME. BLANCHE MARCHESI (CENTER), AND IRVING SCHWERKE.

debut recital in Paris. Seldom an artist receives such enthusiastic applause and praise as did Mrs. Dodd-Crawford. Deservedly so, for she is a musician who pleases ear and eye alike.

The singer opened her program with the classics, Gluck, Handel, Lotti, Bach, then singing the well known German Lieder of Wolf and Schubert. The latter groups were devoted to the lovely French songs of

Dodd-Crawford, the audience including many prominent personalities.

Born in Texas, and studying at both Wiley and Fish Universities, Mrs. Dodd-Crawford later studied under Mme. Hermann Devries of Chicago. Her debut in 1926 at Kimball Hall, Chicago, led to many engagements, and recitals were given in Pittsburgh, St. Louis, Spellman University, Tuskegee, Atlanta, etc. While in Paris, and under

AMERICAN WORK PLAYED BY THE ROMAN QUARTET

In a concert at the Filarmonica, the Roman Quartet played with great success Werner Janssen's American Kaleidoscope quartet. Janssen, who is in his first year at the American Academy in Rome, has dedicated this work to the Roman Quartet.

ITALIAN MUSIC HEARD BY CONVENING MUSICIANS

On the occasion of the recent International Musicians' Congress a program of modern Italian music was brilliantly conducted by Bernardino Molinari at the Augusteo. The program consisted of Malipiero's *Le Pausse del Silenzio*, Pizzetti's *Concerto del Estate*, the *Sinfonia Italiana* of Veretti, Casella's *Serenata*, and Respighi's *Toccata*. The solo piano in the Respighi work was admirably played by Guido Agosti.

HUBERMANN AT AUGUSTEO

The outstanding event of the closing concerts of the Augusteo season was the performance by Huberman, with Molinari at the conductor's desk, of the Brahms and Beethoven concertos. Huberman played with his usual virtuosity, and was acclaimed with thunderous applause.

For the rest, the final concerts brought no new musical fare, with the exception of Castelnovo's recently composed overture to *La Bisbetica Domata* (*The Taming of the Shrew*)—a subject which seems somewhat overworked this year, since Persico's full-length opera on the same theme). This piece, not devoid of conventionality and somewhat lacking in force of ideas, is redeemed by a charm of coloring which Molinari's excellent performance brought into full relief.

S. C.

Bertelin, Moreau, Benoist-Mechin, and the last part entirely Negro Spirituals.

A voice of exceptional purity and an astonishing ease in both high and low registers, coupled with a gracious personality, merited much praise and many honors for Mrs.

the expert direction of the famous Mme. Marchesi. Mrs. Dodd-Crawford has made great strides. One of the critics said of her: "This singer's voice, its color, and texture is like the fragrance of a beautiful flower."

Irving Schwerke of the Chicago Tribune says: "I have heard many singers of Mme. Dodd-Crawford's race, but only one or two who can do the interesting work she does. Of these Roland Hayes naturally is one. Where she impresses one deeply is in her splendid stage presence, the sense of authority she imparts to her interpretations, the finish of her style and her constant care to project the musical values of her songs."

E. L.

Seventeen Years of Laboratory Work in Rural School Music

(Continued from page 7)

a 100 per cent standard. The all state chorus of several thousand voices that sang a list of fifteen songs at the Iowa State Fair last August met as strangers in the forenoon and with one rehearsal sang to an audience of ten thousand in the afternoon and again in the evening. They had been taught to sing by the rural teachers. They rehearsed their songs carefully, but the rehearsing was done in the one-room rural schools, and the reason that the conductors could step before that enormous chorus with confidence that a good program was about to be given was that the one-room rural teachers of the state had in one of their choir membership charts stated that these boys and girls had passed the tests and were qualified for the choir. The technical terminology commonly used with tests and measurements, like sight singing, has been postponed for later consideration.

Geza and Norah de Kress in Sonata Recital

While visiting his family in Hungary, Geza de Kress, leader of the Hart House String Quartet, recently gave a sonata recital in Budapest with the collaboration of his wife, the brilliant pianist, Norah Drewett de Kress. The Pester Lloyd commented as follows: "The eminent rank which Geza de Kress occupies as solo-violinist and chamber musician in the New World, and the pianism of Norah Drewett, whose concert this winter is still in such good remembrance, guaranteed a perfect combination. Highest expectations were not disappointed. Not only was there harmony on the whole, but all details were most exquisitely finished. The artists' serious musicality did all styles perfect justice and the discipline with which Mr. de Kress coordinates passion to proportion, betrays Arthur Nikisch's former first concert master. It is in the broad cantilene where the great suppleness and equality of his bowing prevail, where he excels. The very musical audience was most responsive."

Ellerman Comments and Engagements

Amy Ellerman sang the Bach B Minor Mass at the Bethlehem Bach Festival. Dr. Fred Wolle, conductor, and with the Philadelphia Symphony orchestra May 16. She appeared at a concert by the combined Glee Clubs of Port Jarvis, Middletown and Poughkeepsie, N. Y., namely the Schubert, the Apollo and Orpheus Glee Clubs, on June 1, this being a re-engagement, as Miss Ellerman appeared with the individual organizations earlier this season. This concert was given at Poughkeepsie, with Andrew Baird as conductor.

The Lawrenceville News on February 19 said: "So often has Miss Ellerman sung in

WINS ARTIST DIPLOMA



HELEN WINDSOR,

pupil of Carl Friedberg, who has been granted an artist's diploma with honors in piano at the Institute of Musical Art of the Juilliard School of Music, New York. Mrs. Windsor played a program of Bach, Mozart, Beethoven, Chopin, Brahms, Schumann, Liszt and Liapounoff, before Dr. Damrosch and the faculty of the Institute of Musical Art, who then arranged to have the program given before an artist jury. Harold Bauer, Alberto Jonas and Frank Sheridan comprised this jury.

Lawrenceville that there is no need to speak of the quality of her fine contralto voice or the excellency of her singing. Time and again she has proven herself a finished artist by giving her best in her programs." The Atlantic City Evening Union on February 25 commented, after a concert there: "Miss Ellerman revealed a deep, rich contralto, an imparting musical intelligence, sang steadily and smoothly, adding to the tonal beauty a poetic insight in enunciation of texts."

Roeder Pupil Wins Music Week Gold Medal

Again the gold medal in the open (highest) class of the New York Music Week Association contests has been awarded to a pupil of Carl M. Roeder. This year the winner is Edith Schiller. The judges were Albert Von Doenhoft, James Friskin, Leslie Hodgson, Aurelio Giorni, and Harold Morris. The compositions played were Bach Toccata in C minor, Chopin Scherzo in C sharp minor, Dohnanyi Rhapsodie in C, and Beethoven Sonata in D minor, opus 31 (second movement). This makes a total of nine gold medals won by Roeder pupils in various classes of these annual contests.

Doris Frerichs, another Roeder pupil who has just graduated from the Institute of Musical Art in which Mr. Roeder teaches, was awarded the faculty scholarship by Dr. Damrosch for highest standing in piano and general musicianship.

Spence School to Hear Lahiri and Lota

At a recent New York appearance of Lahiri and Lota, the two interesting Oriental artists, whose music and dances of the Far East are under the management of Catharine A. Bamman, many prominent educators were present and five bookings in as many schools resulted immediately—among them the Spence School of New York City. In July Lahiri and Lota will make a series of appearances in Banff and Lake Louise.

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EUROPE LAUDS—

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voice of u
and richn
The Star,
May 9, 19*

*"A wonderful voice, a great technic,
combined with an inherent musi-
cal instinct."*—A. d. W., Nieuwe
Courant (Amsterdam),
April 16, 1931.

GERTRUDE
WILLIAMS

LONDON

Breadth and intensity were certainly to be found in her interpretation of an aria from Bach's St. John Passion, "Dank Sei dir Herr" and a number of German lieder.—The London Daily Telegraph, May 5, 1931

This singer's most impressive capability is the production of tone that could not be bettered for richness.—The Morning Post, London, May 5, 1931

A contralto voice of great beauty and considerable power. This combination with a broad style of delivery enables her to give attention compelling renderings of such songs as Beethoven's "The Heavens Sing Praises" and Handel's "Thanks be to God."—The Referee, London, May 10, 1931

June 13, 1931

stion. It possesses
uph, May 5, 1931.

ually powerful
ual beauty
of tone."—
ndon,

CONTRALTO

BERLIN

erful, finely cultivated voice; a thoroughly
mind and interpretive intelligence.—*Der
Krebs*, April 14, 1931

lliant, important, artistic, superior alto voice
in which one does not meet every day. Mature
understanding and delivery.—*Berliner Westen*,
Stege, April 12, 1931

with finished taste.—*Deutsche Allgemeine-
Schliepe*, April 24, 1931

ry beautiful voice; a heavenly contralto.—*Die
Zeitung, L. Sp.*, April 18, 1931

usual big beautiful quality, which rings ex-
ally fine.—*Berliner Morgenpost*, Joseph
April 21, 1931

nuine, warm, colorful, brilliant alto, whose
strength and emotion are great enough for
s of lieder and aria purposes.—*Allgemeine
zeitung*, Dr. Fritz Brush, April 17, 1931

VIENNA

Extraordinarily large, beautiful alto voice, which
showed careful cultivation, finely polished handling,
and good interpretation.—*Tageszeitung*, April 20,
1931

An out of the ordinary alto voice. The singer at-
tained remarkable artistic heights.—*Freiheit, Wien*,
F. F., April 17, 1931

An alto voice of noteworthy range and volume.
An outstanding acquaintanceship that one hopes to
gladly renew soon.—*Neuer Wiener Journal*, April
16, 1931

An exceptionally heavenly alto voice. Very suc-
cessful in the dramatic as well as in the soft lyrical
passages.—*Der Tag*, April 16, 1931

A ripe, well cultivated voice.—*Oesterreicher
Gewerbezeitung*, April 18, 1931

The voice and the soulful expression was shown
to special advantage in Beethoven's "Die Ehre Gottes
in der Natur" and "Penelopes Trauer" from Bruch's
"Odysseus." But also Bach, Handel, Brahms, Tschaikowsky
and Richard Strauss found in Gertrude Wieder
an excellent interpreter.—*Neue Freie
Presse*, May 10, 1931

THE HAGUE

A very attractive singer . . . highly developed
musical sense . . . can rise to the fullest emotional
expression. This highly gifted singer was greatly
appreciated.—*Haagsche Courant*, April 16, 1931

A great tendency toward bel canto . . . "Saisons"
exquisitely rendered . . . Bantock sung full of ele-
gance and force.—*DeMaasbode*, April 16, 1931

Sings with conviction and feeling . . . style shows
much distinction, sensitiveness and sincerity.—*Rot-
terdamsche Courant*, April 16, 1931

Her high notes have a quality which can only be
called sublime . . . she has all those qualities which
a singer needs most and this was clearly shown in
her performance.—*Allgemeen Handelsblad* (Amster-
dam), April 16, 1931

A voice of beautiful texture and purity together
with rich timbre . . . perfect technic . . . masterful
performance . . . audience showed great enthusiasm
. . . a pure joy to the ear.—*Het Vaterland*, A. d. W.,
April 16, 1931

The audience showed great enthusiasm after the
pathetic part "Es Ist Vollbracht" an applause such
as this aria has seldom received. A sample of ex-
quisite art of singing, tone-formation, lightness,
legato could be heard in "Botschaft" . . . Strauss
sung magnificently . . . "Odysseus" with great bril-
liance and true conception.—*Nieuwe Courant* (Am-
sterdam), April 16, 1931

(Full criticisms upon application to the management)

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All Chicago High School Orchestra Presents an Interesting Program

Two Hundred Selected Players Participate—Pupils' Recitals Arouse Enthusiasm—Other Notes.

CHICAGO.—Two hundred players selected from high school orchestras made up the All Chicago High School Symphony Orchestra which gave a full program at Orchestra Hall on June 4, under the direction of Oscar W. Anderson, conductor, and Dr. J. Lewis Browne, guest conductor. Music in the schools of Chicago has taken a decided step forward in the past few years, and the achievements of the various choruses, orchestras, glee clubs and other groups continually forming among the students is nothing short of astonishing. The numerous public concerts and contests which take place throughout the school year speak volumes for the efficiency of the director of music, Dr. J. Lewis Browne, and his able assistants, and their untiring efforts to establish music on a high plane in the schools.

The results obtained by Conductor Anderson and his young players were of a high order, and something in which Chicago may well take pride, for if we have a first symphony orchestra, this concert proved that we also have a first high school orchestra. The brilliant manner in which they played Saint-Saëns' French Military March, the G minor Symphony of Mozart, Dr. Browne's Contrasts and the Intermezzo from his opera, La Corsicana, and Grofe's Mississippi Suite, and the accompaniments for the soloist in the first movement of the Rubinstein D minor piano Concerto, showed that our high school Symphony Orchestra can take its place among the best in the land. Dr. Browne conducted his own numbers and under his magnetic baton the orchestra made them stand out as melodious musical gems.

The soloist, Bessie Singer, won her appearance with the orchestra in a contest among some two hundred high school pianists. Her account of the Rubinstein Concerto (first movement) was that of a very talented, well trained pianist. She was so enthusiastically applauded that she responded with an encore, a Chopin étude.

LOUISE ST. JOHN WESTERVELT PUPILS SING

A recital by pupils from Louise St. John Westervelt's large class means some fine singing and this was again the case on June 3, when this distinguished voice teacher presented some twelve students in recital at the Columbia School Recital Hall. Westervelt pupils seldom disappoint, and if Miss Westervelt brings them out in public, it is always certain that they are fully prepared. On this occasion every one scheduled appeared and sang his or her group to the delight of the large audience and the great credit of their mentor. Of these we mention Archie Winning in Handel's Where'er You Walk and Martin's Wayfarer's Night Song, and Violetta Simeonova, who sang Rachmaninoff's Morning and Carpenter's The Cock Shall Crow, both of whom are scholarship winners, dividing the Junior Friends of Art scholarship. Others appearing included Dorothy Smith, Hazel Musgrave, Mary Weis, Rosemary Schickler, Verna Kumle and Bernice Anderson, all of whom did most creditable work and showed the result of the fine training received at Miss Westervelt's hands.

Among the artist students appearing were Philip Kalar, who rendered besides a group by Quilter, Franz and Griffis, the prologue from Pagliacci; Irving Horn, who gave fine account of two excerpts from Handel's Messiah and numbers by Elgar and Bridge; Marion O'Connor, who sang beautifully numbers by Weingartner, Bridge and Warlock; Winnifred Erickson, who rendered most effectively numbers by Sibella and Chasins, and Jevel Prosser, whose contributions were Be Glad from Bach's cantata, In Thee Do I Rejoice, and numbers by

Kricka, Novello and LaForge, exquisitely sung. Misses O'Connor, Erickson and Prosser are professional students who continue to coach with Miss Westervelt. Altogether a praiseworthy recital, in which Miss Westervelt may well take pride.

ANDRE SKALSKI IN RECITAL

Andre Skalski gave a piano recital at Holy Trinity Auditorium, on May 27, scoring his usual success in a program of works by Brahms, Liszt, Scarlatti, Chopin, Wagner-Liszt, Wagner-Brass, Debussy and Scriabin. The concert was under the patronage of the Polish Consul General and the Polish Singing Society, Filareci.

DE HORVATH PUPIL WITH ORCHESTRA

Cecile de Horvath gave special coaching lessons to Jasna Bjankini on the Tschaikowski B flat minor piano Concerto, which she played with much success with the People's Symphony Orchestra on May 17. Miss Bjankini is a former pupil of Fannie Bloomfield Zeisler, but has coached for this recent appearance with Mme. de Horvath. Glenn Dillard Gunn, critic of the Herald and Examiner, said that Miss Bjankini "has every quality the public demands."

HERMAN DEVRIES PUPIL WINS SUCCESS

Jeanne H. Shepard, soprano, who is studying with the well known Herman Devries, sang at the Allerton Club on May 24 with much success. Miss Shepard, an artist pupil of Mr. Devries, is much in demand and everywhere she sings she wins enthusiastic approval.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Ruth Congdon Hoepe, pianist, pupil of Edward Collins, will give a concerto recital in Aurora, Ill., June 15, with Mr. Collins at the second piano.

Dorabelle Hoadley, pupil of Blanche Bartot, gave a song recital at the Albany Park Presbyterian Church, May 26. She was assisted by a male quartet of which the personnel were Roy Archer, pupil of Miss Barbot; J. Arthur Edmunds, pupil of Isaac Van Grove; Marvin Meiers and Sherwood Thatchers, pupils of Frantz Proschorowski.

Robert Long and William Pfeiffer, pupils of Graham Reed, sang for the reception of the Gunn School faculty at Lyon and Healy's, May 29. James Allen, pupil of Rudolph Ganz, was accompanist.

Pupils of Nina Bolmar of the voice faculty had the following engagements during May: Cleo DePriest Wade sang negro spirituals at the Passavant Hospital reception given by Mrs. Kellogg Fairbanks, May 1, and for the Southern Woman's Club at the Drake Hotel, May 3; Mabel Pease sang May 14 at the Hamilton Park Field House, on May 15 she appeared at a banquet at the Stevens Hotel, and on May 18 before the Woman's National Patriotic Association at the Drake Hotel; Irene George filled an engagement the week of May 1 in Cincinnati at the Town and Country Club.

Irene Wysocki, pupil of Alice Hackett, played May 24 at the meeting of the Polish National Alliance and Catholic Union in South Chicago.

Mildred Rosenthal, pianist, pupil of Edward Collins, played at the Great Lakes Hospital, Great Lakes, Ill., May 25.

Betty Ann Orrt, eight-year-old scholarship pupil of Anah Webb, played for the Medical Society at the Illinois Woman's Athletic Club, May 20.

Gordon Berg, pupil of Arch Bailey, sang for the Luther League Convention at Morris, Ill., June 7.

Clair Powell, pupil of Mabel Lewis Howatt, won first place in a West Suburban Conference with a dramatic reading.

The Petite Symphony Ensemble, conducted by Lois Dyson, of the violin faculty,

gave a program at the Franklin Junior High School, May 28.

Anah Webb's double violin quartet appeared on the Spring Festival program of the La Grange High School, May 29.

Dorothy Mae Story, pupil of Mable Lewis Howatt, was presented in a dramatic recital June 5 in the Little Theater.

ELSE HARTHAN ARENDT PRESENTS STUDENTS

One of the busiest voice teachers in Chicago is Else Harthan Arendt, prominent soprano and teacher, who has been kept constantly busy throughout the season with a large class. Mme. Arendt presented three of her students in a song recital, on May 26, at Sherwood Recital Hall—Loretta Liedell and Marion Schroeder, sopranos, and Marcia Sandahl, contralto. Individually and together these three gifted young artists sang beautifully, proving worthy exponents of the Else Harthan Arendt vocal method which has produced many a successful singer. They opened the program with two trios—Arcadelt's Ave Maria, and Bach's Suscepit Israel—and closed it with The Rhinemaidens from Das Rheingold. Miss Liedell sang with lovely, clear and well trained voice numbers by Kjerulf, Hans Harthan and Penn and Hildach's The Minstrel. Miss Sandahl disclosed an unusual voice and fine musicianship in the Qui Sedes from Bach's B minor mass and songs by Curran, and Wolfe. Miss Schroeder proved well trained and showed that she has fine control of her vocal resources in numbers by Brahms, Reger, MacFadyen and Weiland. Edwin Stanley Seder played excellent accompaniments.

JOINT RECITAL

Two young Chicagoans—Dorothy Bloom, pianist, and Mildred Orne, soprano—were

heard in joint recital, on June 3, at Kimball Hall, and were much applauded for their praiseworthy efforts.

AMERICAN CONSERVATORY NOTES

The forty-fifth annual commencement exercises and concert will take place in Orchestra Hall on June 15, under the direction of Adolf Weidig. The address will be delivered by Herbert Whiting Virgin, D.D., LL.D., and degrees, diplomas, certificates and honors will be awarded by the president, John J. Hartstaedt, and Karleton Hackett, vice-president.

The recent award of the Wanick Club scholarship was this year divided between Ethel Schmetter, who received a half scholarship for private lessons with Mr. Wanick and Alice Baran, who received a full repertoire class scholarship.

Students of Aletta Tenold, Fern Weaver and Lela Hammer were recently presented in recital programs in Conservatory Hall.

Gordon Sutherland, former pupil of Allen Spencer and member of the class of 1930, who has been a member of the Grinnell College faculty during the past year, will teach at State Teachers' College, Cedar Falls, Iowa, in the summer session, and has accepted a position as member of the faculty of Pomona College, Claremont, Calif., for next year.

Louis Zerbe, former pupil of Herbert Butler and member of the class of 1930, is a member of the violin faculty at Kansas Wesleyan College, Salina, Kas.

Marjorie Orton, former pupil of Heniot Levy and member of the class of 1930, is teaching piano at Billings Polytechnic Institute, Billings, Mont.

George H. Riecks, former student of Adolf Weidig and Emily Roberts, is an instructor in theory at Coker College, Hartsville, So. Carolina.

JEANNETTE COX

Chicago Musical College Year Book for 1931-32 Is Issued

The first catalog for the season 1931-32 to reach the Chicago office of the MUSICAL COURIER was the one received two weeks ago from the Chicago Musical College. From this catalog we glimpse that the fall term opens on September 4, and the regular collegiate year ends on June 25, 1932, after which, as heretofore, the special six weeks summer master school will be held.

The book, like every document which comes from this progressive school of musical learning, is not only beautifully gotten up but contains material well worth perusing by students desirous of coming to Chicago for their musical education.

There are no changes among the officers of administration. Carl D. Kinsey is president; Rudolph Ganz, director; Leon Sametini, vice-president; Edythe Kinsey, secretary, and Wesley La Violette, associate director.

Among the piano teachers are found such names as Maurice Aronson, Viola Cole-Audet, Gordon Campbell, Julia Lois Caruthers, Edwards Collins, Rudolph Ganz, Max Kramm, Mollie Margolies, Alfred Mirovitch, Alexander Raab, C. Gordon Wedertz, and many other well known pedagogues. The voice department brings the names of Aurelia Arimondi, Gordon Campbell, Arch Bailey, Herman Devries, Rose Lutiger Gammon, Mabel Sharp Herdien, Jessie Waters Northrup, Frantz Proschorowski, Graham Reed, Isaac Van Grove, Vernon Williams, and others. The violin department includes Leon Sametini, Max Fischel, Maurice Goldblatt, Michel Wilkomirski, and many others. Three well known organists have charge of that department—Charles H. Demorest, C. Gordon Wedertz and Helen Greenebaum. The cello department is headed by Goldie Gross. The harmony counterpoint, composition and orchestration department will be conducted by eight distinguished teachers, headed by Wesley La Violette.

Teachers' normal courses in piano, voice, violin, dramatic art and expression will be conducted by prominent instructors. The opera coaching and acting classes will be

in the hands of Herman Devries, Isaac Van Grove and Julia Levine. Classes in solfeggio, chamber music, history of music and music appreciation, public school music, class piano instruction, will also be directed by musicians who have made names for themselves in those various fields of musical endeavor. The academic subjects will be given by faculty members of Loyola University of Chicago.

The Chicago Musical College Symphony Orchestra will, as heretofore, be directed by Leon Sametini.

There will also be classes in piano tuning, school bandmasters, accompanying, dancing, Dalcroze rhythms, band and orchestral instruments, languages and dramatic art and expression.

SPECIAL PRIZES

Annually the Chicago Musical College offers to successful competitors in the post-graduate and senior classes prizes in the shape of pianos and valuable old violins. A Steinway grand piano will be competed for in May, 1932. At the same time there will be a competition for a Lyon & Healy grand piano in the piano department and a like instrument will be offered in the voice department.

FREE SCHOLARSHIPS

Through the generosity of the late Oliver H. Ditson, whose endowment fund of \$100,000 and that of an anonymous friend of the College of a like amount, the Chicago Musical College is in a position to offer free scholarships in piano, voice, violin and composition. Contestants for those scholarships must appear at the college September 9, 10 and 11. As no further notification of the date will be given, interested parties should write at once to the college.

Pages of the catalog are given to pictures of the Chicago Musical College building, its reception rooms, auditoriums, dormitory rooms and parlors, director's studio and office; of the teachers and their biographies, etc. In short, the catalog contains all the material that any prospective student may desire. Those desiring a catalog should write to the registrar.

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Teatro Colon Opens

The first season of the Teatro Colon, Buenos Aires, under municipal management opened last month with Wagner's *Meistersinger*, under the musical direction of Otto Klemperer, and the stage direction of Max Hofmuller, who also designed the scenery.



PROF. HOFMUELLER WITH OTTO KLEMPERER AND MME. DE SANCHEZ ELIA

The cast included Maria Raydl (Eva), Carla Raslag-Sarten (Magdalena), Jose Riavez (Walter), Ludwig Hofmann (Hans Sachs), Erik Wirl (Beckmesser), Carl Joeken (David), Alexander Kipnis (Pogner), Hans Wrana (Kothner).

The press was unanimous in its praise of all features of the performance. The appointment of Professor Hofmuller as general director is hailed as the beginning of a new and brilliant era for the Teatro Colon. Present on the opening night were members of the highest society and diplomatic circles of the country, Argentina's leading art connoisseurs, and President Uriburu, all of whom remained until the last note had sounded, a very unusual occurrence in the annals of the Colon. The President sent a message of congratulation to Professor Hofmuller through Mme. de Sanchez Elia, president of the Municipal Commission of the Teatro Colon.

Florentine Grand Opera Company's Debut

PHILADELPHIA, PA.—A successful debut was that of the Florentine Grand Opera Company in the Metropolitan Opera House, June 6. There was a large audience and much appreciation for artists and management.

The initial offering of this organization was Giordano's *Andrea Chenier*. Bernardo DeMuro, noted Italian tenor, was excellent in the title role, as was Anna Leskaya, as Maddalena DiCoigny. Elena Bussinger appeared in two widely differing roles—the Countess DiCoigny and Madelon—and was dramatically and vocally effective in both. The part of Gerard was in the capable hands of Ciro DeRitis. Lesser characters were also well taken. The conductor was Walter Grigaitis, and a skillful and authoritative director he made. There was a large orchestra whose fine playing was greatly enjoyed by the audience. At the end of each act principals and conductor were given numerous curtain calls. The entire presentation was colorful and vital, well staged and of keen dramatic as well as musical

OBITUARY**ANTONIE LINK DESSAUER**

Antonie Link Dessauer, known two generations ago as one of Vienna's most famous operetta stars, under the name of Toni Link, died there at the age of seventy-six after a long illness and after having lost one leg through an operation. It was she who created the title roles of Johann Strauss' *Prince Methusalem* and of Suppe's *Boccaccio*, *Fatinitza*, and *La Belle Galathee*. At the age of twenty-four, fifty-two years ago, she retired from the stage to become the wife of a Viennese banker named Dessauer.

P. B.

EDITH BOWYER WHIFFEN

Mrs. Edith Bowyer Whiffen, concert pianist and widow of Walter C. Whiffen, well known Associated Press correspondent, died in Hollywood, Cal., on June 3. Mrs. Whiffen taught piano in New York until

interest. Cries of "bis!" and "brava!" bore witness to the enthusiasm of the public. Francesco Pelosi, the managing director, announced in the program that this performance was a foretaste of others to follow during the 1931-32 season. V.

Hughes Shows Piano's Beauty

The foregoing headline appeared in the Fort Worth (Texas) Star-Telegram of May 31 in connection with the lecture-recital given by Edwin Hughes, well known pianist and pedagogue of New York. "The opening of Fort Worth's season as the summer musical capital of Texas," wrote E. Clyde Whitlock in that daily, "was observed Saturday night by the appearance of Edwin Hughes in a lecture-recital at the Woman's Club." Mr. Whitlock then went on to say that an audience which included practically the whole of the professional musical population of the city gave enthusiastic response to the musical offerings, and was initiated into the secrets of the profession through a preliminary exposition of the component fundamentals of artistic beauty in piano playing.

In commenting further on the program, Mr. Whitlock wrote in part as follows: "The playing of the evening began with a Chopin group, which included the F major nocturne, the so-called Revolutionary Etude, one of the A minor mazurkas and the fantasia in F minor. The interest of the audience grew apace throughout this well chosen set. The Fantasia we never have heard played more satisfactorily, as regards beauty of phrasing, projection of sonorities by the pedal and emotional eloquence. In the mazurkas, the one listed and another at the end of the program, Hughes reached his artistic climax. These much neglected and extremely difficult miniatures achieved a rarely heard distinction. . . . The final number was Hughes' own paraphrase of the Strauss waltz, *Wiener Blut*. This brilliant elaboration of one of the irresistible Strauss Waltzes was ingratiatingly played and again was an example of rare rhythmic sense, an innate gift which must be absorbed in person on the Ringstrasse."

At the conclusion of his Master Classes at the Fort Worth Conservatory, Mr. Hughes will return to New York on June 30, preparatory to the opening of his fifteenth annual Summer Master Class in the metropolis on July 6.

Conradi Pupils Win Peabody Diplomas

The Peabody Conservatory of Music, Baltimore, last month conferred diplomas upon two piano students, both pupils of Austin Conradi. They are Emerson Meyers and Marie Hogan, who gave their respective diploma recitals at the conservatory May 13 and 19. Mr. Meyers played numbers by Bach-Liszt, Beethoven, Chopin, Debussy and others, while Miss Hogan included on her program compositions by Beethoven, Brahms, Mendelssohn, Debussy and Rameau-Godowsky. Both were highly praised by the Baltimore press. The Evening Sun says of Mr. Meyers that he is one of the best equipped young pianists who have come from the Peabody Conservatory. The same paper calls Miss Hogan a discerning artist of scholarly style and a discriminating sense of values. It is an unusual coincidence that both recipients of the coveted Peabody diploma are students of one teacher.

Liebling Artist in Successful Recital Abroad

Helena Lanvin, contralto, who for years has been an artist-pupil of Estelle Liebling, gave a very successful recital in Amsterdam, Holland, on April 25. The Amsterdam Telegraph called her "a singer, who knew how to make the most of her magnificent, sonorous voice, her excellent technic, and her great intelligence. Her interpretation of the old arias, of the Schubert and Brahms lieder, of the Negro Spirituals, and of the Russian folk-songs, left nothing to be desired. Here concertized an artist of great talent and of great allure."

two years ago and appeared in concerts in the United States, Canada and Mexico. She was born in Algona, Iowa, and received her musical education in Chicago and Europe.

MAY KIDDER CHASE

Mrs. May Kidder Chase, well known church organist, died on Saturday night at St. John's Hospital, Brooklyn. Mrs. Chase was the wife of H. Gibbs Chase, head of the Confraternity of the Mystical Life. Her husband and a sister, Martha Kidder, of Ashbury Park, survive.

SIGMUND ZEISLER

Sigmund Zeisler, prominent Chicago attorney and husband of the late Fannie Blomfield Zeisler, famous American pianist, died last week of pneumonia, at Michael Reese Hospital. Mr. Zeisler was seventy-one years of age. The deceased first came into prominence in 1886, when he defended the Haymarket rioters in Chicago.

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NEW YORK JUNE 13, 1931 No. 2670

So this is twentieth century music!

Dementia opera is an incurable disease.

There are musical weeklies and musical weaklies.

A disobedient music pupil makes an unfeeling
teacher.

Too many musicians lose time in envy of their
colleagues.

Why not a Five Year Plan in America, to increase
the love of good music?

The wild waves are those that broadcast performances
at the night clubs.

A man is known by the kind of music he fears
and the kind he adores.

New Channel swimmers get across much more
easily than new opera singers.

Tuberoses and lilies are the flowers that ought to
be handed over the footlights occasionally.

There are many otherwise estimable Americans,
who think that Spontini is a cardinal in Rome.

A request program, where the audience selects
what it likes, might be termed a concerto-aria.

A "costume recital" was announced recently for
radio performance. Has television really arrived?

About a generation ago orchestral conductors and
male singers used to wear white kid gloves when
they appeared on the platform.

Just because the opera conductor stands beneath
them, does not imply that he looks up to the singers
in every way.

In the beginning all was perfect. The garden
had Eve, but no one wrote a song about her called
The Only Girl.

Scriabin called his Prometheus a "poem of fire."
Insurance companies may rest easy; it never will
burn up anything.

In Czechoslovakia and Switzerland they have
been holding music festivals devoted to the compositions
of their native composers. How backward

those small European countries must seem to practical Americans?

Cicero said: "The crowd values few things according to the truth but many according to report."

If you are a composer never sit down to write something when you feel more like doing something else.

The Pope says that wealth is in the hands of a few. Notably the hands of the famous pianists and violinists.

The trouble with this country—if there is any trouble—seems to be too many laws and not enough pianos and lovers of the best music.

"It must seem strange," says an amateur observer, "for a musician to sing or play over the radio, as he can't hear the audience coughing."

Too enthusiastic musical modernites should remember that those objects near our view are apt to be thought greater than those which are more remote.

In music, as in everything else, affectation is an awkward and forced imitation of what should be genuine and easy, wanting the beauty that accompanies what is natural.

Middle age in artistic appreciation has been reached when a person is musically complacent. The young and the old have not lost their enthusiasm.

No doubt the music critics are students of Cicero, for he wrote: "The habit of agreeing seems to be dangerous and slippery."

Disraeli must have read musical reviews in the dailies of his time, for he wrote: "It is much easier to be critical, than to be correct."

A particularly offensive musical bore is a fellow who insists on playing for you for a couple of hours when you should be playing for him.

As soon as the prevalent depression ceases, the musical atmosphere will change from Chopin's Funeral March to Beethoven's Hymn of Joy.

The Census Bureau reports that every third home in the United States has a radio. The other two-thirds apparently listen in through the walls, the open windows, and by visiting those who have radios.

Unattractive performers over the air need have no immediate fear. Television, according to the best posted experts, still is several years removed from being made practical for use in connection with home radios.

Take courage, New York lovers of symphony. The opening of the Stadium concerts is only a little more than three weeks away, with July 7 as the inaugural date. The series, by the way, will be broadcast over WABC, but listening to the music at home by no means equals the charm of hearing it in the open, seeing the enthusiastic audiences, and being roofed over by the night skies with their glittering canopy of silvered moon and stars.

Lucky Chicago

It is good news to hear that Herbert Witherspoon has been chosen by the Chicago Civic Opera to be its chief arbiter in matters artistic. The public needs no further assurance that the institution will continue along the highest lines of musical tradition and purpose, for Mr. Witherspoon is an internationally recognized singer, teacher, and general artistic authority, who combines those talents with distinct executive ability. His record on the concert and operatic stage is a distinguished one. He is a man of vision, of culture, of decisiveness. He seems certain to succeed brilliantly in his new exalted position. The Chicago Civic Opera and its audiences are to be warmly congratulated.

Sings at Eighty-two

After spending his younger years in making millions upon millions of dollars, Adolph Lewisohn, at the age of eighty-two, is still taking singing lessons, and he is singing. It seems fortunate for the aged Maecenas of the Stadium concerts that he did not take singing lessons early in life, because in that event he might have become a professional singer instead of a multi-millionaire.

A Hopeful Sign

Paul Robeson, who made his farewell American appearance recently at the County Center, White Plains, N. Y., singing with the Negro Song Jubilee there, finds the activities of this organization almost unique among colored folk in this country. Interviewed on what he considers the particular significance of the Negro choral work in Westchester, he said that it offered one of the very few concrete examples of a great effort made by Negro people, en masse, to keep alive and preserve the beauty of the old spirituals.

"I find less interest in the singing of spirituals among Negroes than among all other audiences combined. They are apathetic and often indifferent to the real contribution our race has made to American music. I find that the modern Negro, especially the intelligent Negro, is not concerned with this art form. It means a past to him that he wants to forget. He feels that white people are trying to hold him down to his past slavery, whereas he wants to forget his forefathers were slaves; he wants to take his part in contemporary life and to reflect in his art and his music not the contribution his own race has made but that of the white people. How to make him realize that the spiritual is a contribution to music and should be taken apart from social equality and other abstract issues that confuse the issue, is a problem that I do not believe can be solved. If even a partial solution is possible, it lies in the direction that the Westchester Negroes have gone—that is, it behooves the thinking Negro who cares a hoot for the art of his race to work to preserve it and not to substitute for it alien values.

"So I find it a hopeful sign, if there be such, that a group of 700 men and women in a community like Westchester, seriously training themselves to interpret this important racial expression. That they have worked together on this project for seven years under able conductors, keeping their expression intact from 'white' influences is a happy state of affairs. Perhaps after all, the spiritual need not be lost in the maze of Americanism that is drawing all races into a common melting pot in which they lose their art identities and become imitators of the American scheme."

Mrs. Mills Resigns

Very genuine regret is felt as a result of the announcement that Mrs. Helen Harrison Mills has relinquished her position as editor of the official bulletin of the National Federation of Music Clubs. Mrs. Mills has edited the bulletin for the past ten years with great efficiency, and has made of it an important and useful publication. A combination is now to be effected between the magazine and the junior and church music bulletins, to be printed under one cover and to be managed by Mrs. Paul Weaver at Cornell University, Ithaca, N. Y., who will also be responsible for the advertising.

Mrs. Mills very generously donated her services to this important work, which has proved to be invaluable to the growth of the National Federation of Music Clubs. It is unfortunate that she has now seen fit to resign.

Why Not?

There is a class of musical paragrapheurs who are continually harping on the unmusicality of the United States. In view of the fact that we have music schools second to none in the world, immigration of the world's greatest artists—frequently permanent immigration resulting in United States citizenship—the best symphony orchestras in the world, the Metropolitan Opera House, the Civic Opera of Chicago, the Ravinia Opera, etc., many native women and men who easily rank among the world's great singers and instrumentalists, and even composers who need take no lessons from the modern European writers, why are we not musical?

A Valuable Asset

An innovation in operatic policy is indicated in a statement issued on June 3 by Samuel Insull, president of the Chicago Civic Opera. Herbert Witherspoon, former basso of the Metropolitan Opera House, distinguished vocal teacher and author of articles on musical subjects, is to become a member of the company, in charge of its artistic affairs. Mr. Witherspoon's position, it seems, will be that of an artistic curator, whose vast experience and knowledge of operatic tradition is expected to raise the high standard of the Civic Opera still higher.

VARIATIONS

By the Editor-in-Chief

For some time past I have been wishing to quote a sketch from London Punch, but lack of space has always prevented.

To make sure today that I can present the material at last, I am using it herewith while all the space is still at my disposal.

The article, one in a series called Mr. Punch's Talks, devotes itself to Chamber Music, and with some elisions, reads as follows:

"Resuming our series of Talks on Music, Mr. Haddock, who has been studying in Paris, is now going to give you a talk on Chamber Music; after which we go over to Birmingham for the whippet races. Good afternoon, everybody, *good* afternoon.

"... Originally, of course, Chamber Music meant the kind of music which no one would venture to commit except in the privacy of his, or her, own chamber or home. (In the sixteenth and seventeenth centuries it was known as 'Private Musick.') It was among the vices of dissolute monarchs, and, as Mr. Edward J. Dent writes in his fascinating article, 'Beginning,' it came to mean 'the music belonging to the household of a prince, as opposed to the music of a church or a theater.'

"In these free days, of course, the thing has come out into the open, and now, for you and me, there is no doubt about the significance of the term. Chamber Music is the kind of music which has to be suffered at very classy parties before one can get to the buffet. Chamber Music nearly always means a white tie and gilt chairs. The company, as a rule, tends definitely towards the mediocre, for at these parties the hostess likes to work off those of her friends who are too refined, immobile or advanced in years for a young people's dance; while few of the younger generation can be persuaded to sit still and listen to sonatas and that sort of muck. A good Chamber Quartet is much less expensive than a good Jazz Band, I believe, and does not go on for so long. With careful handling, therefore, a clever hostess can get her guests out of the house by eleven or half-past and save a sit-down supper.

"Further, there must be a reverent hush during good Chamber Music; so that for long periods both hostess and guests are spared the strain of conversation. These parties therefore become increasingly popular towards the end of the season, and during the month of July many jaded pleasure-seekers in Society get their only sleep during the lengthier sonatas and concerti grossi.

"The procedure at such a party is as follows: The string quartet is placed under a bright light in the big drawing-room and surrounded by gilt chairs from Harridge's. (The string quartet for two violins, viola and cello has been said to provide the purest and most spiritual revelation of Chamber Music and perhaps of all music; but nobody would guess this by looking at the players. This is because, although Britons born and bred, they are generally made up to look like delicate but unscrupulous foreigners; for this, they have found, exacts respect. Indeed, a regrettable strain of foreign influence runs through the whole of Chamber Music, and many of the best-known sonatas were written by Italians. Certain renegade Englishmen have written sonatas, too; but these are kept in the British Museum, while their composers give music-lessons.)

"The largest footman is posted at the buffet door with a program of the music and orders to admit no one until the last note of the last movement of Mr. Scarlatti's Op. 10 in A flat minor is sounded. The first guests to arrive are hustled as near to the quartet as they will go, where they are placed bolt-upright on the gilt chairs and told not to smoke. There is always a tendency to cluster near the door, and old hands have been known to slip out at the end of the first movement of a sonata, clapping loudly and pretending that they think the sonata is ended, though they know very well that there are probably some fifteen movements to come. The host, therefore, who does not pretend to be musical, is generally posted at the door to shoo back any bolters; also to lure or bully into the room those late-comers who modestly linger on the landing outside (and smoke).

"All this agony escapes the notice of the archfiends in the middle, who sit there fiddling away while smart London is burning, or, at any rate, very hot. They do not wear stiff shirts and white ties; they do not have to sit perfectly still on gilt chairs; they have a sensible costume, can move freely about on their axes and thoroughly enjoy themselves. No wonder Mr. W. W. Cobbett, in his charming and

philosophical article on 'The Chamber Music Life,' says 'Chamber Music makes for happiness.' Ah, but *whose?*

"So much for the procedure of these parties. As for the substance—well, I can only repeat that my impression is that nearly all Chamber Music was written by aliens, particularly a man called Scarlatti.

"A composer with the un-English name of Brahms seems also to be mixed up in the business; this man has for years been wanted by the Whitechapel police.

"... This Talk, by the way, may be quoted as Op. 65,481. Good afternoon, everyone—*good* afternoon."



Recently the tuba player of a symphony orchestra who was traveling home for his vacation, got on a train which was carrying seven lunatics from one asylum to another. The unsuspecting tuba virtuoso seated himself in their midst.

As the train started, one of the guards began to count his charges. Using an index finger to check up his maniacs, the keeper pointed at them as he counted: "One, two, three, four,"—then seeing the tuba player's unfamiliar face, said: "Who are you?"

"I play the tuba in a symphony orchestra," was the answer.

"Five, six, seven . . ." continued the keeper.



The MUSICAL COURIER seems to have been prompt and prescient when it referred to the Toscanini-Bologna affair as "boloney," the moment the happening was flashed over the cables. Nothing dreadful followed the local argument; Toscanini has his full freedom; and himself deprecates the stories of the physical violence which was reported to have been inflicted upon him.

The New York Sun (June 5) appears to be somewhat super solemn, therefore, when it says: "The episode has brought to notice a solidarity of sentiment among artists in music which possesses a significance hasty politicians may find it wise hereafter to consider."

There is a fine solidarity of sentiment among American artists in music that their government should recognize the tonal cause officially and do something practical for it, but it is a safe bet that our politicians at Washington will show no more haste in making such an intelligent move than they display in ridding the country of its parochial and detested Prohibition Act.



A two day visit to Chicago last week established that:

New York has no drive like that along the Lake front.

The 1933 World's Exposition will have some queer looking modernistic buildings.

Rudolph Ganz retains his boyish figure and has many new anecdotes.

There is much dissatisfaction because the Chicago Orchestra has changed its Thursday concerts to Saturday, in order to increase the attendance.

The Chicago Musical College enrollment presages greatly improved musical conditions next autumn, according to Carl D. Kinsey.

Herbert Witherspoon's appointment as artistic director of the Civic Opera met with the acclaim of everyone except those who desired the job.

Marie Morrisey is singularly modest for a highly successful singer.

VOCALLY INDISPOSED



SCHREIHALS—"You say, I made a mistake tonight as the Flying Dutchman!"
DIREKTOR—"Yes—instead of jumping into the sea at the end of the opera you should have done it at the beginning."

Frederick Stock succeeded Theodore Thomas as the regular conductor of the Chicago Orchestra just twenty-five years ago.

Congress Hotel minute steaks are as succulent as ever.

There is a Chicago Band Instrument Plating Co. The advance Century train has a soda fountain.

There was general sorrow at the passing of Sigmund Zeisler, husband of the late Fannie Bloomfield.

Leonard Zeisler (son of the foregoing) is one of three Americans with whom Prof. Einstein declared he could discuss his famous theory satisfactorily.

At the recent sixth annual convention of the Institute of Radio Engineers, E. B. Patterson, research expert of RCA-Victor, explained an invention which automatically converts music into changing colors that synchronize with its various moods.

The aforesaid apparatus can be attached to your radio for only \$10,000.

A Line O' Type or Two (the famous humorous column in the Chicago Tribune) announced the return of Emil Ludwig to the United States, and says that he can write a 1,500 page biography of anyone if given the subject's name, age, date of death, color of eyes, telephone number, and favorite flower.

Rene Devries believes the tremendous practical revival of public interest in music to be imminent and immense.

That the enthusiastic and undaunted Louis Eckstein is more Ravinia minded than ever. The Opera there opens June 20.

Add to Soviet atrocities the repertoire of the three Moscow opera houses, for the week of May 19: The Bolshoi Theater, Borodin's Prince Igor, Adam's ballet Korsar, Rimsky-Korsakoff's The Tale of the Czar Saltan, and the ballet Bayaderka, with Prince Igor repeated.

The Affiliated Bolshoi Theater, Rubinstein's The Demon, The Barber of Seville, Moussorgsky's The Fair of Sorochintzy, Rigoletto, Tosca and Rimsky-Korsakoff's The Czar's Bride.

The Stanislavsky Opera Theater, Moussorgsky's Boris Godounoff, The Czar's Bride, Tschaikowsky's The Queen of Spades (after Pushkin), and Eugene Onegin, by the same composer and librettist.

Incidentally, there is a movement on foot to establish a Russian Opera in New York. However, Chaliapin has declared that he will not return to America.

"I have discovered," writes J. P. F., "that most modernistic compositions which last more than ten minutes seem too long. Further, that most modernistic compositions which last less than ten minutes seem too long also. The old Latin saying, 'Multum in Parvo' (much in little) now could be justifiably reversed by the majority of our contemporary musical creators."

The Street Piano is the title of these lines by Adelaide Love, in a recent Chicago Tribune:

I heard a street piano
Out in the dusk of June
Playing a long forgotten,
An old and lovely tune.

The bolt of time was gently
Withdrawn and the blessed door
Of childhood softly opened
Wide for me once more.

I heard my mother singing
As I returned to play,
And dusk was suffused with the golden
Rising of yesterday.

* * * * *

Strange that a street piano
Can open with a song
The portals of a heaven
Closed so long, so long.

John P. Medbury tells in the New York Evening Journal about the man who bought a reproducing grand and tried to raise some little pianos.

Among the world's current economic ills are the prices one pays in this country for imported European sheet music.

Things will not be at their worst in Italy until Mussolini forbids the discussion of opera in the Galleria at Milan.

From the New York Times of June 7:

At a meeting held recently at the Casa del Fascio of Bologna of all the directors and secretaries of the regional and provincial guilds of artists and professional men subordinate

to the Fascist Federation of that city, the following motion was passed unanimously:

"The assembly . . . deplores the absurd and unpatriotic conduct of Maestro Toscanini; it asserts that men of talent will be illustrious in the measure that they are ready to serve their country, and declares its complete solidarity with the Bologna Fascisti."

From T. E. H.: "This is the dry season for music critics. I met one in the Bronx Zoo last week, where he had drawn a treble clef and bars on the striped lines of a zebra's hide. The poor chap was attired in a frock coat, galoshes, woolen wristlets, and straw hat. There was frost in his hair and a tear in his eye. I addressed him gently and led him safely to shelter."

The Warsaw (Poland) radio system is among the most powerful in the world, operating on a strength of 150,000 watts. That country plans to exchange air programs soon with the United States—chiefly, no doubt, in order to hear the Paderewski recitals, for he has not played in his native country since before the war.

America is straining its ears for the resumption of our real national anthem, the merry tinkle of the little bell on the cash registers.

It is only 119 days to the opening of the 1931-32 musical season hereabouts.

Every singing teacher has sound views.

A piece de resistance usually is one which resists the unskillful player.

Conservatory graduates are sallying forth, fortified by ideas and technic. With practise, they are certain to retain their technic.

Sir James Jeans holds that, "We cannot go through space forever without eventually coming back"; an opinion doubtless shared by Igor Stravinsky.

New York, June 6, 1931.

Dear Variations:

Just a few lines to call your editorial attention to the error on page 10, of your last issue of the MUSICAL COURIER. Your London correspondent is not very strong on the history of Russian music, as the opera *Roussalka*, was composed by Dargomizky, and not by Glinka, as he reports. . . . The reason why I call your attention to that fact, is because the aforementioned composers are dead, and therefore cannot correct you. . . . I am glad to tell you that I expect to complete my oratorio, *David and Absalom*, in a couple of weeks.

Very truly yours,
Boris Levenson.

Knowledge is relative. You may understand acoustics; know how Gluck reformed opera; why Beethoven introduced a chorus into his Ninth Symphony; when Chopin wrote his Etude in sixths; and what Schönberg is driving at; but can you answer this question: Two clocks are so adjusted that one ticks once a second and the other ticks once in 1.012 seconds. If we start them together how long a time will elapse before they again tick at exactly the same instant? Please do not write to this department for the answer.

That Los Angeles mayor who left a French banqueting hall because the diners drank a toast in wine, no doubt would also walk out of a performance of *Manon* or *Traviata* because each has a gambling scene.

Moscow's revenge on America, for this country's opposition to Sovietism, is terrible beyond words. It appears that only Americans will be admitted to the concerts of the sole jazz band in Russia, which plays at the Metropole Hotel in the Soviet capital.

The millionaire copper magnate, Adolph Lewisohn, aged eighty-two, takes singing lessons. It is safe to say, however, that he has no ambition to go into grand opera.

The Teatro Ponchielli at Cremona (Italy) has been modernized, among the improvements being the addition of a hundred chairs on the main floor. This will give the audiences wider opportunities when, in typical Italian fashion, they express disapproval of some performer or performance by tearing out the seats.

The Pope says that wealth is in the hands of a few. Notably the hands of the famous pianists and violinists. Well, perhaps some saxophonists, too.

LEONARD LIEBLING.

TUNING IN WITH EUROPE

Mozart versus Wagner

The high spot of the Covent Garden opera season, as far as the connoisseur is concerned, has been—thus far—Bruno Walter's revival of Mozart's Magic Flute. Wagner, as usual, has drawn the biggest crowds, but there is no doubt that the swing is back to Mozart's dramatic music, not, surely, because of its reputed simplicity, but because of its greater honesty and subtlety—two attributes which might be contradictory, but in the case of Mozart are not.

Magic Opera

The phenomenon is all the more noteworthy as Wagner is sung by stars, who project their personalities, as well as their enormous voices, across the footlights with terrific elan, while the Covent Garden production of the Magic Flute was sustained by singers whose names were practically unknown in England. The scenery was identical with that made for the Paris and Amsterdam revivals by Ernst Strnad, the Viennese artist, who cleverly combined realism with fantasy in a decorative scheme on modern conventionalized lines. A part of this first performance was broadcast and—for the first time in the history of Covent Garden—relayed to America, where it was satisfactorily heard by thousands of people.

Moving Bayreuth to America

The implications of this last circumstance are, of course, enormous. The United States, where grand opera is virtually confined to New York and Chicago, may yet become the greatest opera-consuming public in the world—by means of the radio. This summer an attempt is being made to re-broadcast the Bayreuth Festival performances from New York, and it may not be long before the owner of an ordinary radio set in Oshkosh or Seattle, on any night in the week, may have the choice of Italian, German, French or Russian opera, from Milan, Berlin, Vienna, Paris or Moscow.

Tuning-in to the World's Opera

A similar privilege, in fact, is already being enjoyed by the average radio fan in Europe today. We ourselves, on a dull and rainy night, have twiddled our four-tube set in the middle of London and heard parts of *Otello* from Rome, Meistersinger from Vienna, Carmen from Toulouse and a Polish opera from Warsaw, all in the same evening. By a slight turn of the dial we have caught a gypsy band from Budapest, a recital from Copenhagen, opera from Stockholm and Stuttgart and Turin and—a labor union meeting from Moscow. It's a fantastic world we're living in—more fantastic even than any imagined by Jules Verne or Edward Bellamy half a century ago.

Is the Machine Conquering Man?

But are we going ahead? Is not this vast fusion of continents, this mass production and reproduction of entertainment eliminating charm of individuality and personality, of direct human appeal? "The machine has become greater than the man," said St. John Ervine to us today. "The great job of the next generation is to raise humanity to the level of the machine."

Personality Still Dominant

I doubt his statement, and I doubt his prediction that a great reaction will set in, by virtue of which personality he will be re-enthroned in the public favor. Personality has, in fact, never lost its hold; but is adapting itself to a changed world. Personality today appeals via the radio and the screen, as it has appealed in the past via the spaces of a theater or a hall. Even the talkie is discovering its real technique, which is a combination of motion, rhythm (of action and sound), music and speech. A Frenchman of genius, René Clair, producer of *Sous les Toits de Paris*, has discovered the secret: he has restored to the talkie the speed of the silent film, added a new element of fantasy, namely that of sound, and given music its rightful place in the new scheme as the interpreter of emotions and "atmosphere," and the reconciler of rhythm and noise. In his latest new film, *Le Million*, even the Paris taxi horns form an amusing "modern" cacophony.

Too Perfect

Far be it from me to place even the best films on a level with a work of art, such as a sonata or a string quartet. The film is a hybrid, just as opera is a hybrid; and the new fact of the intervention of photography and sound recording does not necessarily place it on a lower scale. Its only inherent

fault is its invariability, which means its inevitable death. A performance which is bound to be always the same, or always "perfect," cannot resist the tooth of time. But works of art are eternal; they are eternal not because of the "personality" that projects them, but because they are in the nature of divine revelation. "Personality" can help; but it cannot create.

C. S.

Real "Ghosts"

Out Hollywood way there has been considerable hullabaloo over the "ghost" question. It has been revealed that quite a few of the best known scenario writers in the motion picture colony have employed other literary folk of lesser prominence—frequently newspaper men—to write their dialogue for them, paying these so-called "ghosts" about \$250 a week while they, the "celebrated authors," collect \$1,000 or \$2,000 per week for supposedly having done the job.

The story, it seems, leaked out when one of these "ghosts," who had been on a salary for two years, received a check which was found to be uncollectable. Now this rather large group of literary topnotchers are seeing a different kind of ghost and worrying over what will happen next.

In the popular music field there are also "ghosts" hopping about, and an effort is being made to discover them and end a malicious practice. In order to help the sale of a composition, a well known name has frequently been used as composer or lyric writer even though the owner of the name has had nothing whatever to do with the creation of the song. Sometimes this has been done at the suggestion of the real writer, sometimes at the request of a particular orchestra leader or singer, and even sometimes on the demand of the publisher. Deceiving the public apparently has meant little in comparison with the extra profits such a tie-up would bring.

It is a well known fact that a large number of orchestra leaders as well as singers in the so-called "popular" fields have insisted on cut-ins, or royalties, for playing a number. In many cases these artists received very substantial amounts—running well up into the thousands—and there are certain ones who, it is claimed, will not play or broadcast a number unless they receive a share of the earnings.

The Music Publishers' Protective Association has made an effort to abolish this system which threatened to ruin the entire sheet music business. The American Society of Composers, Authors and Publishers has also taken action, but whether all this will settle the matter is something for the future to decide.

It is doubtful if in the more serious type of music such practices are frequently attempted. It would be very difficult indeed for a composer of any consequence to last long if his works were not his own brain-children.

Just as in the frequent Shakespeare-Bacon discussions, the public generally decides it does not care who wrote the works if they are "classics."

It is worth a thought, however, that in this day of speed, minimum labor, and what not, so many good musical works do come forward. And whether the credit goes to one alone, or several, it is certain that only real conscientious endeavor finds a lasting appeal.

Damrosch's Fiftieth Anniversary

Last week the fiftieth anniversary of Dr. Walter Damrosch's entry into musical life was celebrated over the WJZ network of the National Broadcasting Company. There is no figure in American music that is more lovable and admirable than Damrosch, who, from the time that he jumped into the conductor's chair at the Metropolitan Opera House, as a mere youth, when his illustrious father died, to the present time, has led a life, personally and musically, that should serve as an object lesson to all young people.

Congratulations dear Dr. Damrosch, from the staff of the MUSICAL COURIER.

Summer Music Season Begins

A tremendous gathering welcomed Edwin Franko Goldman and his excellent band when the popular leader ushered in New York City's open air concerts of the summer on the Mall in Central Park. That the concert was a success from a musical standpoint goes without saying. But the thing to think of is that Mr. Goldman has given music-hungry New Yorkers free music for years, and music of the highest type, and for that reason he has become one of the most popular figures in American musical life.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

Colorado Springs, Colo.
Editor, *Musical Courier*:

In a previous number of the MUSICAL COURIER, among the items of This, That, and the Other Thing, T. L., of New York, asks the question "Whether music in its relation to human life and human activities is an essential or a non-essential, a pleasure, a recreation, or a spiritual necessity."

The enclosed clipping from the Des Moines (Iowa) Register of Sunday, May 24, appears to answer the above question quite fully.

If music can stir the spirit of a man who has lost his whole family, so that he can find contentment and happiness in long days of toil and solitude where a present-day "Jazz-hound of leisure" would go stark mad, there can be little doubt but what music occupies an important and useful place in relation to human activities.

Very truly yours,

C. H. R.

(The clipping enclosed by C. H. R. reads as follows:)

BOYDEN.—Henry Damm is not lonely though he is 72, though his wife is dead and his family gone, though he lives alone on his farm five miles north of Boyden in Sioux county.

He is not lonely because his days are filled with work.

A man, be he 22 or 72, must work early and late if he tends by himself a 240-acre farm that is stocked with 70 head of cattle.

He is not lonely, for his evenings are filled with music.

Of a night when the chores are done, he sits at his grand piano and stirs within the instrument chords of music that are dusty with the years since they were first set to paper.

As he plays, his music brightens until each chord, each note rises up fresh from his mind, chords that are born there with his thoughts.

Sometimes he wanders back to his youth in Germany where he was born, where he studied music, where he learned Wagner's crashing harmonies.

Not many question Henry Damm about his music. His house sits, large and rambling, back from the road. He does not welcome visitors. His work, his music is all the association he asks.

Two pianos occupy the front room of his home, the grand and an upright.

An old fashioned brass chandelier throws a flickering yellow light over the room as he sits at the grand piano, gilding his stiff white hair and bristly moustache.

Sometimes the music is martial, quick with the rhythm of marching feet, as his mind walks again through his years in the German army.

Sometimes it is light and dancing, sometimes somber, sometimes heavy and sobbing, as Henry Damm translates his life into music that trembles out through the house and dissolves into memory again.

At last his hands drop from the keys and he turns from his piano and to bed. The sun soon will be up these days.

There is plenty of work for tomorrow.

WHAT DO YOU WISH TO KNOW?

The Purpose of the A. S. C. A. P.

I would appreciate it very much if you could give me the address of the American Society of Composers and Publishers. Could you tell me the qualifications for membership in that organization and the privileges which it gives?

A recent letter addressed to Platon Brounoff was returned. He is a music teacher and composer, living in New York City for many years, as late as ten years ago I know. Can you tell me if he is still living, and if so his address?—F. C. B., Oakland, Calif.

The address of the American Society of Composers, Authors and Publishers is 1501 Broadway, New York, N. Y. The purpose of the organization is as follows: "The representation of its members in relation to the infringement of their copyrighted works by unauthorized public performances and all forms of counterfeiting and piracy and to act as the representative of its members in licensing establishments, such as dance halls, cabarets, motion pictures, theaters, radio, to publicly perform for purposes of profit the music copyrighted by the composers, authors and publishers who belong to the Society."

The qualification for membership is that the applicant must be a composer or publisher of music which is played in public sufficiently frequently to be considered worthy of payments to the owner of the copyright by the Society. Upon giving the Society this information the applicant will be either refused or graded according to the number of public performances which his works or publications receive.

The answer to your second question is that Platon Brounoff has been dead for some years.

Write to the Managers

Would you kindly inform me as to where I could obtain an autographed photograph of the young prodigy of the violin, Yehudi Menuhin, and also one of the famous tenor, Gigli?—A. B. W., Detroit, Mich.

To secure photographs of artists the best plan is to write to their managers. Yehudi Menuhin is under the management of Evans & Salter, 113 West 57th Street, New York, and Gigli is under the management of the NBC Artists Service, 711 Fifth Avenue, New York, N. Y.

Not the Same Man

Years ago I heard a Negro pianist by the name of Blind Boone. Just recently in looking over an old magazine I read an article on "The Phenomenon of Blind Tom." It is almost an exact description of the artist

whom I heard. Can you tell me if Blind Boone and Blind Tom were one and the same man?—B. L. B., Rochester, New York.

Blind Tom's name was Thomas G. Bethune. He was born in 1849 at Columbia, Ga., and died in 1908 at Hoboken, N. J. The name of Boone is not known to us.

Where to Submit Violins

Could you tell me how to go about to determine whether a violin marked Stradivarius is genuine or not and where one could find a buyer?—E. A. Washington, Ga.

Submit the violin to Jay C. Freeman at the Rudolph Wurlitzer Company, 120 West 42nd Street, New York, or Emil Herrmann, 161 West 57th Street, New York.

There is No "Greatest"

Who is considered by most critics to be the greatest living operatic tenor? The second? The third?

What is the age of Giovanni Martinelli? At what age did he make his debut? With what company does Toti Dal Monte now sing?

The answer to your first three questions is that opinions differ.

Mr. Martinelli was born on October 22, 1885. He made his debut in 1911 in Ernani in Milan.

Toti Dal Monte has been singing in South America and also at La Scala, Milan.—E. T. M., San Antonio, Texas.



*SOURNOTZ,
the baritone, feathers his nest in South Africa.*

I See That

Anna Blumberg has founded an annual scholarship for a student in violin at the Peabody Conservatory.

The Brahms Chorus of Philadelphia has completed its fifth year.

The third annual conference of Schlieder teachers was held in Philadelphia on May 22.

Toscanini will leave Italy on June 15 to conduct at the Bayreuth Festival.

Herbert Witherspoon has been engaged by the Chicago Civic Opera Company to take charge of its artistic affairs.

Louis Bachner, vocal teacher of Berlin, will teach in New York this summer.

The Free Open Air Grand Opera Company will begin its season of opera at Starlight Park on June 20.

The Intercollegiate Musical Council announces the first International Conference on Student Music at Munich from July 2 to 4.

Cincinnati will open its summer season of opera on June 14 with *The Bartered Bride*.

Alton Jones will head the piano department at Columbia University this summer.

A bust of Gustav Mahler has been unveiled in the lobby of the Vienna Opera House.

The Goldman Band Concerts are being heard twice weekly over National Broadcasting Company networks.

Vienna is to have a great festival to mark the 200th anniversary of the birth of Joseph Haydn.

Ambassador Dawes will sponsor the London appearance of the Chicago A Cappella Choir.

Carl Ebert is now manager of the Berlin Municipal Opera House.

Helen Harrison Mills has resigned as editor of the official bulletin of the National Federation of Music Clubs.

Louis Persinger will present another prodigy in recital next season; his name is Ralph Schaeffer.

A chorus of 1,000 will be heard when NBC presents a coast-to-coast broadcast of the opening session of the National Federation of Music Clubs convention in San Francisco.

The New York Stadium Concerts for the summer of 1931 will begin on July 7.

The Harcum School at Bryn Mawr, Pa., recently brought to a close its sixteenth year.

Guy Maier will appear in Musical Travolutes next season.

The Smith College Summer School of Music will hold a six weeks' session, from June 29 to August 7.

Geheimrat Adolf von Gross, a close friend of Wagner's, passed away on June 5.

Paderewski will appear at two benefit concerts in Paris.

A collection of valuable Wagner relics is to be taken on a tour of Europe and America.

John Philip Sousa is recovering from his recent illness.

Dramatic and vocal pupils of Marion Kingsbury-Cerati will appear in recital next Tuesday evening.

Dusolina Giannini has been scoring great success singing guest performances at the Hamburg Opera.

There will be a season of grand opera in English on the Steel Pier at Atlantic City this summer.

The Ukrainian Trio will fulfil three engagements in the South in the near future.

On page 8 Harold Vincent Milligan gives some facts regarding The National Music League.

Rosa Ponselle sang for the King and Queen of England at Covent Garden.

The University of Southern California conferred the honorary degree of Doctor of Music on Clair Dux and George Liebling after the performance of the latter's Concert Mass in Los Angeles.

Wherever You Are This Summer

Be sure you read the MUSICAL COURIER

The Musical Courier can be purchased at all principal news-stands throughout the United States, Canada and all Foreign Countries—or, if you are a subscriber, your copy will be forwarded to your summer address.

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ARTISTS EVERYWHERE

Pearl Adams' two songs, Omnipresence and Sea Wind, frequently heard in recitals and over the radio, are published by the Manhattan Music Corporation. They are achieving widespread recognition both by singers and teachers.

Frederic Baer has been reengaged for the Worcester, Mass., Festival, October 8, and will sing in Pierne's Children of Bethlehem and Beach's Canticle of the Sun.

Martha Baird, pianist, was one of the judges at Providence, R. I., May 12, at the district contest of the National Federation of Music Clubs.

Mrs. H. H. A. Beach, American composer, following a very busy season in New York, where she appeared at many clubs, is now resting in Hillsborough, N. H. She plans to return to the metropolis on November 1. The Junior Beach Club gave its last concert in May, Mrs. Beach playing some of her compositions for these young folks. "From Six to Sixteen" is a series of piano pieces dedicated to this club. June 1 she went to the MacDowell Colony to work on several new compositions.

Mary Craig appeared recently as soloist with the Westfield, N. J., Glee Club, and received the following letter from the well-known conductor of this organization: "May I offer my heartiest thanks for your splendid work as guest soloist at the closing concert?

All join with me in saying that no mistake was made in selecting you for the soloist at this concert. We trust that we may at some other time in the future have you with us again."

Yvonne D'Arle, soprano, formerly of the Metropolitan Opera, has just completed a very successful concert tour through the capitals and principal cities of Egypt, Turkey, Greece and the Balkans. Miss D'Arle also sang the role of Mimi in La Bohème at Athens, Greece.

Henri Deering, pianist, sails soon for Europe where he will concertize in the fall during October, November and December. He will return to America in January of 1932.

Frances Endres, soprano, and Hazel Clines, accompanist, collaborated at a vocal recital, June 5, before a Boston audience which warmly applauded the sympathetic voice of Miss Endres in songs by Mrs. Beach, Ronald, John Adam Loud, and German composers.

May Etts' piano pupils united in a well attended recital at Steinway Hall, New York, May 23. The following pupils, age six, seven and eight years, were especially applauded: Dorothy Stevens, Ernest Schmuckli, Angelina Superti, Anna and Helen Farrelly. Medal winners in junior contests of the New York Federation of Music Clubs and who gave special pleasure were: Leonora Cohen, Pearl Robinson, Margaret Merrifield, Marie Capillo, Gloria Freilich and Florence Silvey, the last named being Silver Medalist for two successive seasons. Miss Etts is a thorough and careful instructor and showed very efficient work in her pupils' playing.

Leila Troland Gardner composed a new waltz song, At the Ball, which was sung by Berenice Alairé at her recital in New York on May 20. With the composer at the piano, this new waltz song was encored. This is a brilliant, short song, with considerable coloratura, reaching to high C and D.

Nina E. Gunin's spring recital by her piano students took place in her New York studio, May 24, eighteen items making up the interesting program of classic, romantic and modern works. The program was remarkable in that it had a great many composers of eminence represented, also in the excellent manner in which their works were performed. In the order of their appearance, they were Justine Krug, Betty Burnard, Edith Kellogg, Isabel Jones, Marjorie Smith, Moya McMahon, E. Welles Kellogg, Jr., Betty Sircom, Beth Horton, Helen Everett, Lois Horton, Phyllis Horton, Louise Kreutzer, Henry Yonson, Mozella Rose and Margaret Douglas. Miss Gunin left last week for Greenville, S. C., where she is conducting a six-weeks' piano class.

Anna Hamlin, soprano, formerly of the Chicago Civic Opera, will make a tour to the Pacific Coast during February. These will be her first appearances in the west.

Dr. Leigh Henry, while lecturing at the Summer School of Mills College, Cal., is to be one of the international speakers at the San Francisco Convention of the National Federation of Music Clubs on June 25. Dr. Henry, who is Director of Opera at the Incorporated London Academy of Music, is a pioneer of the Civic Education League in England. He has lectured at its summer schools and also produced the notable Guildford Civic Pageant for this organization, composing music for the production.

Mrs. Elizabeth Sprague Coolidge, who, with the New York Public Libraries Committee, sponsored Dr. Henry's lectures last winter at the Music Library, has signified her intention of attending his Mills College lectures, where he will have as his associates the London Brosa Quartet, which took a successful part in the Coolidge Chamber Music Festival at Chicago last October, where Dr. Henry was a guest of honor.

Myra Hess and Yelly D'Aranyi will appear next January in joint recital before the Monday Musical Club, Youngstown, Ohio.

Florence Foster Jenkins, soprano, recently appeared in recital with Josephine Beach, reader, and Cosme McMoon, pianist, before the General Federation of Women's Clubs, Hotel St. Regis, New York. Mrs. Jenkins offered numbers by Gilberte, Manning, Gounod, Cui, and Wolf and a song written for and dedicated to herself, Alborada by McMoon. Mrs. Jenkins was in excellent voice and was rewarded for her fine singing by hearty and prolonged applause.

Hans Kindler, cellist, and conductor of the newly organized National Symphony Orchestra in Washington, is booked to give a recital at the University of Chicago in January.

Sylvia Lent, violinist, will play in Amsterdam, N. Y., November 10, under the auspices of the local Community Concert Course.

Rosa Low, soprano, will be one of the artists to appear at the Plaza Morning Musicals, Hotel Plaza, New York, next December.

Marie Miller, harpist, and Charles Stratton, tenor, will appear with the Brooklyn Chaminade Society next season.

Frida Paustian, student in the composition class at the Fiqué Studios, Brooklyn, N. Y., was featured at the May 27 concert with excerpts from her new opera (manuscript), An Old Garden, played by Prof. Riesberg. The opening chorus, several solos and duets, and an Intermezzo were heard and warmly applauded by the large audience. Miss Paustian is a leading piano instructor and has given delightful students' recitals at the Apollo Studios of Brooklyn.

Hunter Sawyer is a tenor well on the way to greater fame, for he has the voice, brains and personality. A recent private hearing confirmed previous impressions, for when he sang oratorio (If With All Your Hearts) his voice was manly, dignified, warm; and in an operatic aria (Bohème) it had resonance, typical operatic vividness, and in both clear-cut articulation was present. Caroline Lowe is his teacher.

The School of Musicianship for Singers, New York, Anna E. Ziegler, director, was recently visited for an entire afternoon by Elisabeth Rethberg, patron of the school. Mme. Rethberg told the students, "You cannot conceive of the enormous benefits you are receiving. Of one thing I am especially glad, that the American voice student will work hard on fundamentals if given the right training. I congratulate you and your director, Mme. Ziegler."

Kurt O. T. Schuler and Louis M. Ruppnick, baritones, scored success with their singing at the May 23 recital presented by pupils of Mme. Haggerty-Snell. Smooth vocal emission and appropriate expression marked their singing of songs by Pressel, Nevin, Speaks and others. Laura Reynolds Marrow and Jewel Gutman Blake also received warm applause for their intelligent singing, and Samuel Shankman was the capable accompanist.

Henry F. Seibert gave the dedicatory recital on the new Skinner organ at the recent commencement of Muhlenberg College, Allentown, Pa. The organ is placed in the new Gideon F. Egner Memorial Chapel.

Stuart Wilson, English tenor, who made a very favorable impression in America last season, will be heard at the University of Vermont next February.

Pauline Winslow's new song, The Chalice of Your Lips (Flammer), has been warmly praised over the signatures of Mesdames Alda, Tiffany, Mellish and Messrs. Reinherr, Meader and Hindermyer. This is a song of particular depth of expression, liked by singers as well as audiences. Perhaps her best known song is Only One Hour (dedicated to Martinelli), the following also having distinct characteristics: Roses of Youth, A Lil' Coon's Dilemma (encore song), and Lo! I Am the Christ. Grace Leonard, soprano, sang Only One Hour at her Binghamton, N. Y., recital recently, Emilio Roxas accompanying. The Sun mentions its success, with another Winslow song as encore. The Press said: "These songs are winning much popularity, also winning radio audiences."

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GUY MAIER'S INTERESTING TRAVELOGUES



IN VIENNA

(Left) Guy Maier, distinguished pianist, disguised as Schubert in the Viennese garden where this composer wrote *Hark, Hark the Lark*. (Right) One of the "Musical Travelogues" pictures taken by Guy Maier on his recent European trip. An old woman mourner in St. Marx Cemetery, Vienna, which contains Mozart's unmarked grave.

Guy Maier is back in America, having completed a month's trip through Bavaria and Austria in search of photographic material for the Musical Travelogues which he is inaugurating next season.

In these travelogues Mr. Maier intends supplementing the playing of compositions by Brahms, Schubert, Mozart and Johann Strauss with stereopticon slides giving sidelights on the lives of these composers. On the trip which he has just completed Mr. Maier, with the aid of a photographer, obtained several hundred pictures closely associated with the life and times of the four composers. The trip covered a large part of Bavaria and Austria—the two travelling from Munich to Vienna, through the Tyrol and the Salzkammergut, through Austria as far south as Gratz, and down the Danube from Linz to Vienna.

Presenting his plans for developing the Musical Travelogues, Mr. Maier said: "Many audiences find a whole evening of piano music too great a strain. So in order to hold the interest of the layman and be able to play more unified programs I have hit upon the novel form of concert. I shall give a program of Mozart, or of Schubert, or of Brahms and Johann Strauss,—or perhaps a combination of these composers,—and I shall supplement the musical part of the program with slides made from the photographs I have just secured. The slides

will furnish a romantic, historical background for the compositions which I shall play, and will occupy about half of the concert."

Apropos the pictures he has taken, Mr. Maier said: "They are not at all the dry-as-dust variety, but pictures that combine the historical past with the present in a vital way. In searching for them we ferreted out many unknown incidents in the lives of the composers and found a wealth of human interest material. What these are I shall reveal next winter."

Mr. Maier does not intend to confine his next season's activities to the Musical Travelogues but will continue to give a large number of his famous Young People's Concerts. In many cases the Travelogues will take the place of these Young People's Concerts. The ballets which he plays at the children's concerts will also have slides to go with them, describing the action of the ballet.

During the coming summer he will spend eight weeks teaching at the University of Michigan, where he not only teaches advanced piano students but also conducts demonstration classes for young people, intermediate private lesson demonstrations and normal classes. He intends to give the first American performance of Hindemith's Children's Play Cantata, *Wir Bauen eine Stadt*, at the University this summer.

Thomas James Kelly's Students in May Day Program

Under the auspices of the Cincinnati Conservatory of Music a May-day program of song was given in the Conservatory Concert Hall by a group of Thomas James Kelly pupils.

Before the recital Mr. Kelly, in his usual witty way made a commentary, which put the audience in a fine frame of mind to listen to Kathryn Brown, the first soloist of the evening; she sang two songs by Thomas Morley—Now is the Month of Maying and It Was a Lover and His Lass. Helen Welker sang three bird songs by Liza Lehmann. In a Spanish song Soletta Manasse disclosed a beautiful, well trained voice, which she uses skillfully. Patricia Mahon sang the seldom heard Spring from Handel's opera, Otho, arranged by Arthur Somervell. The second part of the program, entitled In A Garden, brought Josephine Fithian in Pierre Alin's Le Jardin des Bambous. Then Patricia Mahon sang a number by Gretchaninoff. Kathryn Brown came back with Harriet Ware's By the Fountain. Soletta Manasse, in Rain Song and Carnations, two old Spanish songs, shone again. Patricia Mahon's last program number was Henschel's She Comes Not When the Moon Is On the Roses, and this part of the program was concluded by Josephine Fithian, who sang songs by Landor Ronald and Daniel Wolf.

The third part of the program brought forth three other students from Mr. Kelly's class—Frances Elmore and Nadele and Wilma Schuping. Those three young ladies demonstrated the Kelly vocal method as well as the others heard previously, and they all must be congratulated for their clear enunciation, correct phrasing and style—three qualities always present in all Thomas J. Kelly students.

Sigma Alpha Iota Meeting

Sigma Alpha Iota, national music fraternity for women, held a state organization

meeting in Ithaca, N. Y., May 23. Mrs. Louis Sullivan is state chairman. The meeting, which was attended by over fifty members, proved a very successful one. Plans were made for special work under Mrs. Sullivan, and an invitation from Sigma Theta chapter, located in Eastman School of Music, to hold the next annual meeting in Rochester was accepted.

The appointment of state chairman is an innovation in Sigma Alpha Iota. These officers will organize the alumni members in their particular states.

Czerwonky "Up in the Air"

Richard Czerwonky, who has been having such success during the past season in Berlin in several appearances with the Berlin Symphony Orchestra, as conductor, composer and violinist, in concert in Germany and Poland, and teaching in Berlin, went up in the famous Graf Zeppelin before boarding a steamer for home. Mr. Czerwonky will return to Chicago in time for the opening of the Bush Conservatory Summer Master School to resume his duties as head of the violin department.

Hempel for Ocean Grove Auditorium

Frieda Hempel will give a recital at the Ocean Grove Auditorium, August 15. The soprano had planned to go to Europe, but has been persuaded by her manager, Betty Tillotson, to fulfill several summer engagements.

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STUDIO NOTES

BESSIE BOWIE

On the evening of June 4, at the Lenox Little Theatre, a number of pupils from the class of Bessie Bowie were presented in recital. These were assisted by Morris Pleskow, tenor; Leopoldo Gutierrez, baritone, and Gean Greenwell, bass-baritone.

The duet, Parigi O Cara, from Traviata, opened the program and was sung by Lilian Nelson and Morris Pleskow. Rabey's Tes yeux and Curran's Rain, interpreted by Rebecca Lewis, followed. Regina Glankoff featured Munro's Lovely Celia and the Balatella from Pagliacci. Tristesse Eternelle, as Jackowska arranged Chopin's number, and the aria from Tosca, Non La Sospiri (lovely portion of the third act), were sung by Margaret Dellinger Barney; Beatrice Mack offered Stearns' Berceuse Amoureuse and Gounod's Waltz from Mireille; Mr. Greenwell concluded the first part of the program with an expressive rendition of Bungert's Der Santrager.

Then Mr. Pleskow gave two numbers, Leoncavallo's Mattinata and the unlisted aria, Una Furtiva Lagrima, from Elsir d'Amor; his voice was especially effective in the former. Marion Lindsay's choice were the Depuis le Jour aria and Comin' Thru the Rye. Lillian Nelson was heard in the aria, Un bel di Vedremo, and Rasbach's popular Trees. Schumann's Der Nussbaum and de Rybner's Pastoral were Clara Spaet's vehicles, and the only other solo number on the program was given by Leopoldo Gutierrez, who chose to sing Buzzi-Peccia's Lolita.

Ensemble numbers on the program were a duet from Rigoletto interpreted by Miss Mack and Mr. Gutierrez; Rubinstein's Wanderer's Night Song, sung by Miss Barney and Mr. Greenwell; Gounod's Ange Adorable, from Romeo and Juliet, sung by Miss Spaet and Mr. Pleskow, and the final trio from Faust, sung by Miss Lindsay and Messrs. Pleskow and Greenwell.

Outstanding characteristics of the recital included a pure and free tone production, good diction, sensitive attention to musical values, good phrasing and well developed breath mastery. The singing generally showed a love of music and certainly a patient guiding hand in the process of learning.

There were many friends and relatives present to wish the performers and Miss Bowie success.

THUEL BURNHAM

Thuel Burnham, concert pianist and teacher, presented his five scholarship pupils in recital on May 28 at Steinway Hall.

Walton Locke, of Charleston, S. C., opened the program with an aria by Bach, played with classic simplicity and nobility of conception, and a brilliant performance of the prelude and fugue in D major.

Myriam Hamer, also of Charleston, followed with the Brahms Rhapsodie in E flat and the Rituelle du Feu de Falla's. She proved an expert technician and achieved stirring effects without conscious effort.

Harold Miles, of Pittsburgh, was heard in a nocturne, mazurka and scherzo by Chopin, and gave evidence of a warm, musical touch and a fine grasp of the rhythmic demands of the music.

Bessie Lepson offered selections by MacDowell, Glinka-Balakirev and Chabrier. She played in the manner of an artist, possessing the requisites for a brilliant performer: technic, beauty of tone quality, a forceful feeling for rhythmic effects, and poetic insight.

Victor Powell, from Austin, Texas, closed the program with a prelude by Debussy, an étude by Scriabin, and the Allegro Barbaro by Bela Bartok. He evidently has a decided flair for the moderns, and possesses a well-rounded musical nature as well.

LA FORGE-BERUMEN

Ernesto Berumen recently presented his pupil, Edna North, in recital at the La Forge-Berumen Studios, New York. Miss North's playing gave evidence of careful training and guidance. She possesses a dependable and flexible technic and employs it with skill. Her readings of the works of various composers revealed unusual artistic instincts. Nathaniel Cuthright, tenor, assisted Miss North and gave two interesting groups in Italian. He has a voice of great range and brilliance and rich quality. The Improviso from Andrea Chenier was particularly effective. Mr. Cuthright had the artistic assistance of Marion Packard at the piano. The spacious studios were filled to capacity with an enthusiastic audience which demanded many encores.

The La Forge-Berumen Musicale, May 26, over WEAF was of the usual excellence. Mary Duncan Wiemann, soprano, sang in various languages and proved proficient in all. Her voice has a rich, full quality

which lent itself admirably to the compositions selected. Phil Evans, who has been heard frequently as accompanist, played Miss Wiemann's accompaniments and also contributed interesting solos. Mr. Evans proved to be not only an accomplished accompanist, but also a soloist of ability. He has fine technic and musicianship.

MADGE DANIELL

Madge Daniell will continue with her Monday and Thursday classes at Newark, N. J., until August 1, when she leaves for Saratoga Springs for a much needed vacation.

Miss Daniell's artists are singing here and there with their usual success. Muriel Johns, soprano, was soloist and guest of honor at the formal opening of the new building of Anthony Home on May 7 and sang over Station WEAF on June 6.

Ward Tollman, baritone, is a member of the Band Wagon cast at the New Amsterdam Theater, New York. Odette Klingmann, soprano soloist at the Reformed Church of High Bridge, sang These Are They, from the Holy City, by Gaul, at special services on June 7. Frieda Moss, soprano, and Joe Fishman, tenor, were soloists at the Odd Fellows Entertainment for Knickerbocker Lodge at the Papae Building on May 11, and on May 28 they sang for the ball and entertainment of the Prospect Unity Club of Yorkville, Inc.

Helen Arden and Harry Shields, singers and dancers, and Mrs. Hugh Skelly are in the vaudeville act called Heit and Skelly, booked over R.K.O. Walter Turnbull, baritone, Joe Fishman, tenor, and Odette Klingmann, soprano, have been engaged by the Reformed Church at High Bridge for next season.

BLANCHE MARCHESSI

Tocasha Dea, an American pupil of Blanche Marchesi, recently made a very successful debut in Brussels, receiving splendid press comments from all the papers. June 30 there will be a joint recital in London at Grotrian Hall by Gladys Gay, contralto, and Sydney Vere Laurie, basso, who have already earned laurels in three performances of opera by Purcell; they appeared in Shakespeare's Tempest, at the Newark (N. J.) Theater on April 23, 24 and 25, with much success.

Kate Bean sang a soprano part in the same opera with fine voice and style. Margot Careme sang the leading soprano part in Lilac Time in London. Ethel Davis, contralto of the American Church, Quai d'Orsay, on April 19 sang classical songs with gratifying success; her remarkable contralto voice was much admired, also her singing of the great masters. Mrs. Crawford, American soprano, gave her first recital at Salle Gaveau and charmed everybody with her voice and well arranged program which ranged from Handel to the moderns.

RUTH SHAFFNER

Pupils of Ruth Shaffner, soprano and vocal teacher, of New York, have been active. Edith Sagerstrand, soprano, was soloist recently with the Metropolitan Choral Society, Jules Zingg, director. She was also soloist, May 13, at the Lexington Avenue Swedish M. E. Church, New York, a re-engagement from previous appearances there. Miss Sagerstrand, at a recent affair at the home of Miss Shaffner, was heard in songs by Beach, Densmore, Wells and Lane Wilson, with Miss Shaffner at the piano.

Irene Fuessel is choir director of the Folson Avenue M. E. Church, Glendale, L. I., and her choir recently gave Protheroe's Easter tide before a congregation that filled the church.

Elizabeth Campanole was heard over the air not long ago, and Lillian Jenkins, soprano, has been reengaged by the Broadway Presbyterian Church as their mid-week soloist. The Trio Lyrique, made up of Edith Sagerstrand, Irene Fuessel and Lillian Jenkins, are active, and will be heard this month in Greenwich, Conn.

IRMA SWIFT

On June 6, Mme. Irma Swift, well known teacher of voice, presented several of her artist-pupils in a recital at Steinway Hall. The participants were Lilyan Grove-man, Sophie Mayer, Mary O'Donnell, Marjorie O'Mara, Nan Brown, and Esther Kahn Weinraub.

Mme. Swift will also present the following pupils in recital at Steinway Hall on the evening of June 20: Alyse Reiley Dorothy Lauro, Roma Jacobs, Ruth Greeley, Sarah Weinraub, Gertrude Peters and Gertrude Meagher.

MAUDE DOUGLAS TWEEDY

Maude Douglas Tweedy, vocal teacher, who for many years was located at the

(Continued on page 33)

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Granberry Piano School
Commencement

The 1931 commencement exercises of the Granberry Piano School, George Folsom Granberry, director, and Nicholas J. Elsenheimer, dean, were held on June 4 at the Carnegie Chamber Music Hall, New York. A large audience greeted the young graduates and the occasion was made a gala one, with flowers, awarding of diplomas, etc.

Ruth S. Burritt, of Yonkers, N. Y., who received a full diploma as teacher and pianist, was heard in numbers by Bach, Beethoven, Liszt, Debussy, Brahms and Chopin, in which she revealed excellent technic, a good even tone, fleetness of fingering, and a sound musicianship. Her interpretations were free from monotony, and the audience, realizing her talents, awarded her with warm applause and bouquets.

Other selections were played by two groups, of twelve pianists each, at four pianos. The first group included: Ann Cross (New York), Elizabeth Dunn (New Jersey), Pauline Dennerlein (New York), Gertrude Elsenheimer (New York), Agnes Foss (Brooklyn), Yolande Giraldis (Brooklyn), Rosetta Goodkind (New York), Elaine Mercereau (New Jersey), Frank Rippey (New Jersey), Ruby Josephine Watson (Alabama) and Mary Welstead (New York). The second one consisted of Marion Boyd (New Jersey), Ellen Faulkner (New York), Blanch Hess (Salt Lake City, Utah), Mary W. Judd (Brooklyn), Roger T. Lafferty (New York), Mildred MacQuillan (New Jersey), Margaret Mowbray (Brooklyn), William R. O'Donnell, Jr. (New Jersey), Catherine Place (New Jersey), Betty Robbins (New Jersey), Margaret M. Ryan (New York), Ilseart Tekatian (New Jersey), and Paul Tillinghast (Brooklyn).

The following were presented with certificates for piano class instruction: Ruth S. Burritt, Gertrude Schubert Cassidy, Elizabeth Dunn, Mildred W. MacQuillan, William R. O'Donnell, Jr., Catherine Cortelyou Place, Frank Rippey and Aaron Ruckowitz.

In addressing the class of 1931, Mr. Granberry said:

"Music is a necessity of life. This is proven by the fact that music had its origin in the very beginning of human life; it grew out of man's necessity for expressing in some way beyond words his joy and grief, and his impulse to inspire himself and others to best efforts in manual labor or in patriotic endeavor."

"As the human race developed, man refused to allow the gratification of his need for music to be crowded out by sterner things. An example of this may be found at the present time in our own country. The remote inaccessible mountain districts of the South have been well called 'The land of do without.' In many parts of these regions, shut in by mountains over which roads have not yet been constructed, there is a constant and grinding labor for even the simplest necessities; dire poverty exists, yet the people travel long distances over almost impassable mountain trails to their 'all-day singings' and their 'singing conventions,' which last three and four days; and their 'fiddlers conventions' are occasions with which nothing is allowed to interfere."

"The feeling for music is inherent and the demand for it in our lives will not be denied. It has forced its way into schools and colleges and has taken its place with the other educational subjects. From being an 'allowed' subject it has become a regular subject for which full credits are given. Its latest significant advance is in the introduction of piano classes in the public schools; as yet the equipment for this kind of instruction is insufficient and there are few teachers adequately trained for the demands that it makes, but these problems are being met and piano classes in the public schools have come to stay."

"Tonight your teachers would like to urge you to become champions for the cause of 'music a required subject in our schools.' In this way you can render a service to humanity that has been too long delayed. When we contemplate the advance made by music and the enormously increased spread of music, we can not doubt that music undoubtedly will win this place, and, perhaps sooner than we could imagine, will be a study required by all schools."

"Again, anew, we would like to press upon you the realization of the fact that work is a necessary part of education; there can be no accomplishment without work. Do not allow yourselves to join the ranks of those misguided enthusiasts who enter-

tain young students with the delusion that they can progress in music without work. Such a statement is false; it is immoral and can result only in disappointment and disaster. The profession of music teaching is being struck in a vital point by those who deceive beginners into believing that they are studying music without the necessity for practice or home work; this is the substitution of musical diversion and entertainment which leads nowhere, for real work which alone leads to exhilarating advancement. Your students should be led from the first to realize that it is thrilling to overcome difficulties, and one can gain this thrill only by working. It is not necessary to tell them that uninteresting and unmusical hand culture exercises are beautiful when they are not; but it is necessary to show them what beautiful and delightful music these exercises will make them able to play.

"So, with our congratulations and our deepest good wishes which are given to you tonight, go also these words:

"Music is a necessity of life."

"Music must be made a required subject in our schools."

"Work is a part of any sound educational training."

Don Cossacks Heavily Booked

The Don Cossack Russian Male Chorus has already been booked for over eighty cities next season and the tour of this remarkable singing organization will doubtless reach 100 dates. The Cossacks open October 18 at Carnegie Hall, New York, and will visit the South as far as Birmingham, the West to the Pacific Coast, and the North as far as Winnipeg. They are the featured card on practically every great subscription course in the United States.

Prince of Wales Applauds La Argentina

At the second recital of La Argentina, celebrated Spanish dancer, now appearing in London at the Adelphi Theatre, the Prince of Wales was an interested spectator. According to an Associated Press dispatch, he bought his own ticket at the box office and stood up to applaud the dancer, who is a reigning hit in London.

Open Air Opera to Begin June 20

The Free Open Air Grand Opera Company is to give its weekly performances of opera on Saturday evenings during the summer months instead of on Thursdays as in past years. Captain E. Whitwell, who directs the activities of Starlight Park in the Bronx (at East 177th Street), has made this change to better suit the convenience of the patrons of the opera. The season opens with Aida on June 20.

Metropolitan Musical Bureau Moves

The Metropolitan Musical Bureau, Inc., has removed from 551 Fifth Avenue to the Steinway Building, 113 West 57th Street, to join the other divisions of the Columbia Concerts Corporation, and is now situated on the fifteenth floor of that building.

SAILINGS**MR. AND MRS. HAMMER**

Mr. and Mrs. William C. Hammer, general manager and director, respectively, of the Philadelphia Grand Opera Company, sailed June 5, for a tour of Italy, Germany, France and England. During June, July and August Mr. and Mrs. Hammer will inspect the important opera houses of Europe. In Germany they will meet Ralph Walter, architect for the new Temple of Music to be erected in Philadelphia, and, with Mr. von Wyntal, stage director of the Philadelphia Grand Opera Company, will visit the more modern theaters. Mr. and Mrs. Hammer will attend the opening of the Bayreuth Festival, at which Gotthelf Pistor, the German tenor whom they have recently engaged, will sing several performances.

JACQUES PILLOIS

Jacques Pillois sailed for France, June 12. Mr. Pillois will go direct to Paris, where he will reopen his studio on the Avenue Henri-Martin XVI and resume his private lessons on French vocal repertoire. Mr. Pillois is already assured of his usual large number of pupils. He returns to this country, September 23.

PAUL DE MARKY

Paul de Marky, pianist, sailed recently for Europe to visit England, France, Germany, Holland, Switzerland, Austria-Hungary, and Italy. He returns in August.

SONIA SHARNOVA

Sonia Sharnova, contralto of the Chicago Civic Opera Company, sailed on the S.S. De Grasse last week to spend the summer in Italy and France. She will sing a number of new roles next season with the opera company, with which her success this year was most gratifying.

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Cincinnati Conservatory Notes

CINCINNATI, OHIO.—The sixty-fourth annual commencement of the Cincinnati Conservatory of Music will be held in Concert Hall on the morning of June 12.

The interesting faculty notes include Dan Beddoe's program at Christ Hospital on May 8, during the musical for the dedication services of the organ which Mr. and Mrs. E. W. Edwards gave to the hospital.

Daniel Ericourt's playing of Scriabine's Prometheus with the orchestra at the Saturday matinee of the Festival also was enthusiastically received.

Marguerite Melville Liszewska, pianist, gave the fifth of a series of faculty recitals from radio Station WLW on May 10. It is interesting to note that her last radio broadcast was made in Paris from the Eiffel Tower Station, playing with a Parisian orchestra.

The Shaifer Evans Prize Contest took place on May 27 in Concert Hall, and the Schubert Song Contest was held on May 28. The Frederic Shaifer Evans prize is given annually by Dean Evans for the best piano performance in a special contest between students who have attended the conservatory for at least two years. A specified number is required to be played by all contestants, and a second number of their own choosing. This year the required number was Mendelssohn's Variations Serieuses and a modern virtuoso number of the students' own choosing.

The Schubert Song contest was founded in memory of a former pupil of Clara Baur, founder of the conservatory. This is known as the Elizabeth Hethlich-Kelley Medal and is awarded to that member of the graduating class who proves most proficient in singing and interpreting the songs of Schubert.

From now until graduation in June, Conservatory Concert Hall will be the scene of many student recitals. May 11, Joyce Lyon, a pupil of Karol Liszewska, was presented in a pianoforte recital. May 14 in Concert Hall, a song recital by pupils from the class of Violet Summer was given. Thelma Kleet Hunter was featured in this program, singing four groups of songs. Appearing with Miss Hunter was a quartet composed of Maud Stephens, Catherine Logan, Marie Seimer and Blanch Moss.

Two recitals took place on May 15. The first in the afternoon in Concert Hall, when Ida Evelyn Boatright, a pupil of Alma Betscher, was presented in a piano recital. A piano recital by Frances Loftus, a pupil of Karin Dayas was given in the evening. On May 16 a recital of arias and ensembles by pupils from the classes of Ruth Townsend Petrovic and Milan V. Petrovic was given in Concert Hall. Participants in this interesting program were John Cosby, Olive German, Bromley House, Helen Morgan, Jane Edwards, Homer Bernhardt, Mary Elizabeth Woods, Martha Dwyer, John Haner, Eugene Runte, Eleonore Moore, Jessie McKim, Clarence Rosenberg, Ruth Carhart and David Lazarus. The accompanists were May Estel Forbes of the piano faculty, Elinor McCulloch and Helen Matthews.

Thomas James Kelly presented a group of his students in song recital May 18 in Concert Hall. In this group were Helen Walker, Margaret Serene, Florence Calkins, Mary C. Wittstein, Soletta Manasse, Kathryn Brown, Frances Elmore, Patricia Mahon, Josephine Fithian and Nadelle and Wilma Schuping. Grace Woodruff of the piano faculty was the accompanist for this program.

Carl Johnson, who is studying piano with Hugo Sederberg, went to Chicago accompanied by his teacher for a recital May 7 under the auspices of the Blind Artists Association of America.

Cleveland Institute Activities

The Cleveland Institute of Music recently presented its semi-annual open student concert at John Hay High School auditorium, Cleveland. For the first time Dalcroze Eurythmics were featured on the program. Five girls under the direction of Gladys Wells, instructor, presented Dalcrozie studies in music and movement. The participants were: Jane Goetz, Ethel de Gomez, Jean Pfaender, Mary Ray and Dorothy Smith. Another group feature was the fifty-piece senior orchestra conducted by Beryl Rubinstein. Bach's concerto for two violins and orchestra was offered, featuring Elaine Canaloas, Jeannette Leisk, Fritz Holcker, Ben Selcer, Homer Schmitt and Ernest Kardos. The Madrigal Chorus of seventeen mixed voices sang several numbers. Solo performers included Ann O'Bryan, Janet Bailey, Rose Bass, Marian Matousek, Harry Minsky, William Harris, Dorothy Smith, Tillie Schenker, Ethel de Gomez, Lawrence Stevens, Homer Schmitt and Robert Swenson.

May 20, the Cleveland Institute, according to custom, presented a program of American modern composers. Three of these were Clevelanders. On the evening of the same day the Cleveland Museum of Art honored local composers by sponsoring a program of their music. Among those on both programs were Herbert Elwell, of the

Stadium Concerts in New York Open July 7

The New York Stadium Concerts for the summer of 1931 will begin on July 7 and continue nightly through August 31. The conductors are Willem van Hoogstraten, Albert Coates and Fritz Reiner. The orchestra, as always, will be the Philharmonic-Symphony Society of New York. Special events announced for this series are: July 12 and 13, the Hall Johnson Negro Choir; July 16 and 17, Anna Duncan; July 23 and 24, Beethoven's Ninth Symphony, to be given with the assistance of Schola Cantorum and with Jeannette Vreeland, Nevada Van der Veer, Dan Gridley and Nelson Eddy as soloists; August 15 and 16, Wagner program with Elsa Alsen and Paul Althouse, soloists; August 24, 25 and 26, the Denishawn Dancers. Another feature will be the Verdi Requiem, with Schola Cantorum and, as assisting artists, Jeannette Vreeland, Sophie Braslaw, Arthur Hackett and Nelson Eddy. Other special events will be announced later.

Cleveland Institute; Karl Grossman, Quincy Porter and Ross Lee Finney, Jr.

Beryl Rubinstein, pianist, was heard in recital last month at Severance Hall, Cleveland, for the benefit of the Cleveland Institute of Music scholarship fund. The audience was generous in size and applause, and Mr. Rubinstein was forced to grant a number of encores.

Tillie Schenker, soprano, presented her graduating recital for a Bachelor of Music degree in voice, June 5, at the Cleveland Institute of Music. Miss Schenker, who for the past five years has been a pupil of Marcel Salzinger at the institute, is a versatile young artist. She has appeared over the radio, as soloist in one of Cleveland's largest churches and has sung leading roles in operas at the institute. She has been successful in other cities as well as in Cleveland, and Mr. Salzinger selected her as winner of his 1930-31 scholarship.

Harcum School Season Ends

The annual students' recital at the Harcum School, Bryn Mawr, Pa., took place, June 4. This event brought to a close the sixteenth year of this school which has for its head the well known concert artist, Edith Harcum, who in addition to her own playing and teaching finds time to supervise the splendid music department of her school.

The music faculty includes George and Pearl Boyle, whose two-piano recital have played an important part in this season's programs; Germaine Bentz, first prize winner of the Strasbourg Conservatory; and Philip Warren Cooke, head of the voice department; all of whom have given concerts at the school this winter.

Appearing in the final recital were the members of the Studio Club, the musical organization of highest honor and importance in the school. Membership in this club is by invitation only and the girls who have achieved the distinction have merited it because of their improvement and their outstanding talent. These students are also required to play frequently at the Sunday afternoon musicales and in morning assembly as preparation for public appearance. Those who took part in the program were Eleanor Clark, Katherine Jones, Marion Suppes, Helen Snyder, Mary Edith Holland, Dorothy Moses, Winn Perkins, Marion Hughes, Peggy Cosgrove, Virginia Angell, Evelyn Opie and Dorothy Hamberger.

Cornish School Items

Lore Deja gave her sixth recital on the West Coast, on May 4, at the Metropolitan Theater, Seattle, and she was received with even greater enthusiasm than at any previous concert. In four numbers she was supported by a group of Cornish Dancers, one of which brought climax to the whole program; it was called Crescendo (Whirl Rhythm). It was vivid, intense, swirling rhythm, growing in intensity, into one whirlpool of motion that ceased to be a group of individual dancers—but became a universe of purple shadows and purple costumes—with Deja herself as the central point. The audience responded with a torrent of applause, continuing throughout the intermission.

Lore Deja is now head of the Department of Dance at the Cornish School, and after giving a special course during the summer session, June 22-July 31, will tour California and the Pacific Coast. She came to America last fall to join the Cornish School faculty, the first Wigman exponent to appear in the country, having been assistant to Mary Wigman in Germany for six years, and general leader of the Wigman Summer School in 1929.

Mott Pupil Shows Unusual Talent

Among the many pupils studying with Alice Garrigue Mott, of New York, not one is more interesting than Marie L. Plant of Utica, N. Y., a talented young girl with a coloratura voice of exceptionally sweet quality and a range of three octaves. The secret of Miss Plant's marked progress in musicianship and technic, says Mme. Mott, is her perfect concentration and constant striving for true art. All that the young singer has achieved under Mme. Mott's tuition is doubly to her credit, as Miss Plant is a blind girl. All must be learned through the ear, Mme. Mott imparting every word and note. In accomplishing each task, Marie Plant is second to none of those who have normal sight.

It was Jessie Nash Stover, well known singer and teacher from Mme. Mott's studio, the Mott representative in Utica and Syracuse, who sent Marie Plant to New York to study with Mme. Mott. Because Miss Plant allows nothing to interfere with her studies, never misses a lesson, the development of her voice and artistic singing have surprised all who know her. The purity of tone, the dependable technic in such numbers as the Bell Song from *Lakme* is but proof of Miss Plant's love of the ideal and her diligence. Fine musicians enjoy listening to her, and it is interesting to note that all speak of the pleasure she gives and declare that "she sings in the center of the notes." This is a skill attainable only by liberated production of voice, unblemished by erroneous enunciation. To quote a letter to Mme. Mott from Maurice Lafarge, son of the celebrated tenor, Emanuel Lafarge, associated six years with Jean de Reszke's vocal studio in Paris, accompanist on tour with Melba, Calve, Clement and others:

"Before your departure and the closing of your studio for the summer, I want to tell you how I appreciate your excellently trained pupils, and by your expert teaching I am able to coach them the French lyric diction with satisfactory results."

"Your pupil, Miss Marie Plant, is certainly a fine example of what can be done under your guidance. I always enjoy hearing her rare quality and ease of her tone production, reaching the limit of range in her voice. When you hear her, it gives you a feeling of confidence and pleasure; you sense the meaning of a perfect control. She surely will be heard of some day."

Miss Plant is not a scholarship pupil. She prefers to earn the cost of her tuition. The blind girl is most skillful with her hands, and can make beautiful articles which she sells in her gift shop on Brantingham Lake, Adirondacks, N. Y., where she spends the summer months with her family.

The young artist will resume her lessons as soon as Mme. Mott returns from Europe. She will prepare programs for radio, a branch of singing for which she is particularly well suited on account of the excellent recording quality of her voice.

George Liebling's New Mass

With noted singers, including Claire Dux, Rosalie Barker Frye, Marc Collier, and William Edward Johnson interpreting the solo roles, the Concert Mass written by George Liebling and dedicated to the University of Southern California, was presented for the first time during commencement week, by the S. C. Semi-Centennial Chorus of 150 picked voices on June 4, in Boyd Auditorium, Los Angeles.

Expressing the musical idea of "Universality of Religious Feeling" Liebling transcends the sectarian boundaries of the creed and ritual of the church in his Mass and epitomizes faith in a Supreme Being as the heritage of all mankind, while his music portrays the evolution of the mass as a musical comparison, progressing from the simple classic mode to the more modern.

Directed by Alexander Stewart and accompanied by the University of Southern California orchestra, the chorus opened the performance with Kyrie, introducing a beautiful solo for the soprano voice of Claire Dux at the Christie Eleison. The stirring climax of this number is followed immediately by the Gloria, written in antiphonal style for chorus, with passages for solo quartet and soprano solo. A tenor solo, Gratias Agimus, sung by Marc Collier, precedes another chorus with introductory soprano solo and quartet numbers.

The Credo introduces a theme in the old church style, which appears several times in the mass, ending in a stirring climax at the Amen. The Sanctus introduces once more the theme of the Prelude and is followed by the Benedictus, which attains a climax in the Hosanna. The Mass closes with a lovely Agnus Dei in which the theme of the Kyrie is again introduced, with a beautiful soprano solo heard above the solo quartet and chorus.

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NOTES FROM COAST TO COAST

BINGHAMTON, N. Y. Ruth Bixby, a recent graduate of the Oberlin Conservatory of Music, gave a piano recital at the Monday Afternoon Club House, under the auspices of the Harmony Club. Sympathetic assistance was given by Jess Weston in the final number, a two-piano arrangement by Busoni. A representative audience of music lovers filled the auditorium availing themselves of the Harmony Club's general invitation to the recital. In a very certain manner, Miss Bixby's listeners manifested appreciation for the opportunity thus given, by much spontaneous applause and by the numerous spoken words of praise at the reception following the program. Miss Bixby is the daughter of Mr. and Mrs. Leroy R. Bixby, the latter, a recognized musician of long standing as organist, pianist and com-

poser. Her songs and piano pieces, written under the name of Alene Bixby, are widely used.

Music has been an important feature on the programs of the D. A. R. meetings during the season just concluded. Mrs. Orville T. King and Mrs. Frank M. Dewey, sopranos, and Maude Southworth-Cooke, contralto, furnished the numbers for the final meeting, held at the home of Mrs. Maurice E. Page in Endicott.

Elizabeth Britton, licentiate of the Royal Academy of London, was reelected Dean of the Binghamton Chapter of the American Guild of Organists, at the last meeting of the Southern Tier representatives, held at Kalurah Country Club.

As a member of the Civic Federation of Music, this city has shared the general pleasure which this organization's programs are offering throughout the country. We are anticipating further enjoyment next season from the same source. M. S. C.

BUFFALO, N. Y. The Buffalo Orpheus gave its final concert of the season in Elmwood Music Hall, conductor Seth Clark leading the male chorus through a well sung program. Lucia Chagnon, soprano soloist, contributed two groups of songs in German, French, and English, responding to hearty applause with an encore. A small orchestra assisted in the program, and Robert Hufstader furnished piano accompaniments in his able manner.

The Elvyn Singers, an octet of women's voices under the leadership of Jessie Cutter Wixon, presented a program in Lafayette Presbyterian Community House, a good sized attendance enjoying the program of music, dancing and cards. Helen Mueller, mezzo soprano, Madaline Stiebick, contralto, Mrs. Herbert Duschak, soprano, Evelyn Hager, reader, and Emily Yoder Davis, accompanist, assisted with gratifying success.

The Schwaebischer Saengerbund gave a well chosen program of male choruses in Harugari Temple, the marked improvement in style and finish under the musically conductorship of Erich Beu being very noticeable. Mr. Beu contributed violin solos in an able manner, and with his talented little son, Karl Beu, played Schubert piano duets with success. George Kirchmayer's piano accompaniments were thoroughly enjoyed.

The Children's Music Festival, under the direction of William Breach, supervisor of music in the schools, assisted by William Walsh and Henry Jacoy, gave their second annual concert in Broadway Auditorium, June 3 and 4. A chorus of four thousand singers and an orchestra of one hundred participated.

A mixed chorus of one hundred voices under the conductorship of R. Leon Trick participated in one of the concerts of the Niagara Falls Music Week program. The Falls Gazette paid the following compliment to Mr. Trick: "As might be expected, with the baton in the hands of Mr. Trick, interpretations were uniformly fine," and also mentioned the "precision and unanimity in attack and release" in the choral singing.

Kurt Paur, pianist, contributed with fine effect a group of solos to the concert of the Polish Singing Circle at the Hotel Statler. The chorus director was Seth Clark. Stefania Grodziec, soprano, was also a soloist, and the accompanists were Robert Hufstader and Harry Whitney.

A fine song recital both in content and delicacy was that given in Twentieth Century Hall by Jessamine Long, soprano, assisted by John Priebe, tenor, with Emanuel Balaban of Rochester, at the piano. Miss Long's graceful, dignified bearing, her sincerity of musicianship, the beauty of her voice, and excellence of interpretations, won her hearers in her Italian, German, French, and English songs, and encores. She was the recipient of enthusiastic applause and many floral offerings. John Priebe, who disclosed talent and much promise, was awarded hearty applause, and shared honors in the duet with Miss Long which closed the program. Much praise is due Mr. Balaban for his accompaniments which contributed much to the artistic program.

Buffalo is proud of the honor that has come to Robert Hufstader, organist and choir master of St. John's Episcopal Church, who has recently graduated from the Eastman School of Music (University of Rochester) with the degree, Music Bachelor. In a senior recital program for graduation as performer or recitalist his program comprised compositions by Bach, Franck, Brahms, Mendelssohn, and Bonnet. His teachers, Harold Gleason, organ, George MacNabb, piano, Emanuel Balaban, coaching and accompanying, Melville Smith and Donald Tweed, theory, counterpoint and history, have cause for congratulation in the achievement of their talented pupil.

Mrs. John Leonard Echek issued invitations to a violin recital given by her pupil,

Geraldine Kress, in her residence-studio. A number of friends of the performer and many interested musicians were in attendance. A program of compositions by Wieniawski, Schubert-Wilhelmj, Tschaikowsky-Kreisler, Schumann-Auer, Nachez and Gardner was given musically rendition, reflecting much credit upon pupil and teacher. Mrs. Peter Kress, at the piano, supplied well balanced accompaniments.

Vocal pupils of Helen Caster gave a successful recital in the Chapter House, the large audience thoroughly enjoying the program given by Grace Vasbinder, Geraldine Utteg, Albert Fennet, Mary Crage, Mildred Whipple, Madeline Parr, Ruth Brendel, Raymond Schwartz, Florence Nagel, Myrtle Foster-Mac Collum, Benedetta De Francesco, George Aikin, Martina Baker, and Mimmy Redinger.

Florence Ralston, soprano, of the First Presbyterian Church, fulfilled an engagement in Canada recently, singing the soprano role in *The Redemption* with a chorus of forty-five voices in the United Church Auditorium.

Margaret Reed Dooley, mezzo-soprano, who recently returned to Buffalo from Berlin where she has been studying, gave a recital in Twentieth Century Hall before a large and friendly audience. Her taxing program of songs in Italian, French, German, and English, responding to hearty applause with an encore. A small orchestra assisted in the program, and Robert Hufstader furnished piano accompaniments in his able manner.

The Buffalo Symphony Society announces the following list of attractions for its series of chamber music concerts next season: Brosa String Quartet of London, Compinsky Trio, Gordon String Quartet, Holle Singers of Stuttgart, and Budapest String Quartet. The concerts will take place in the auditorium of the State Teachers' College.

The Buffalo Musical Foundation announces four orchestra concerts next season, namely the Boston, Cleveland, Detroit, and Chicago symphony orchestras, with conductors Koussevitzky, Sokoloff, Gabrilowitsch and Stock. L. H. M.

FLUSHING, L. I. George Wetzel conducted the last concert of the Community Symphony Orchestra, including works by Beethoven, Tchaikowsky, Verdi, Ponchielli, a Spanish waltz, and Horn Pipe Dance by this conductor which won special applause. Sixty-five musicians comprise this orchestra, coming from twenty-five Long Island communities. The local daily, in a notice written by Rev. George Drew Egbert, says many agreeable things of the orchestra, the conductor, and also the soloists, Earle Tucker, baritone, and L. T. Cook, xylophonist.

OMAHA, NEBR. The annual spring concert of the Elks Apollo Club took place recently at the Technical High School, under the leadership of Prof. N. J. Logan, and with Gladys Moore, soprano, Edwin Kemp, tenor, and Leroy Maguire, baritone, as assisting soloists. Prof. Logan again revealed the sure and practical hand of the rottined choral conductor, achieving excellent effects of attack, dynamic shading and effective interpretation throughout the entire evening. The numbers of this fairly large choral body responded to their leader's directions with keen alertness, their voices uniting in a thoroughly pleasing blend of tone.

Miss Moore was effective in a group of solo numbers, and also collaborated with the club in an excellent performance of the Italian Street Song, from Victor Herbert's Naughty Marietta. Mr. Kemp used his fine tenor voice and his highly developed interpretational arts in a number from Verdi's Requiem and a solo group which brought repeated and insistent recalls. Mr. Maguire's contribution was the solo part in a setting of Oley Speaks' On the Road to Mandalay. C. Roger Hicks provided tasteful and appropriate piano accompaniments for chorus and soloists. J. P. D.

SANTA ANA, CAL. Over 1,000 musicians, including various church, school, choral, and civic groups, participated in the local music festival staged here in honor of Santa Ana's fifth annual celebration of

National Music Week. Elaborate nightly programs were presented free to the public throughout the entire week, with thousands of music-lovers from all over Southern California in attendance at this festival, which is outstanding here among various musical events of the year. For the past five years Harry Hanson has officiated as general chairman for the local event.

The opening program featured an out-of-door presentation of a symphonic concert in Birch Park by the Santa Ana Symphonic Municipal Band of sixty members, directed by D. C. Cianfoni. Symphonic numbers were featured, including Les Preludes (Liszt), also a vested chorus of 100, grouped in the shape of a cross and singing sacred classics, including Gounod's *Unfold the Portals Everlasting*, under the direction of Mrs. F. W. Slabaugh.

Nightly programs throughout the week included a pageant of American music presented by 300 pupils from various musical organizations of local schools, stressing works of modern and contemporary American composers, directed by Frances Hunt Beeson; a concert program offered by the Santa Ana Symphony Orchestra of eighty, under the direction of D. C. Cianfoni, with appearance of the Treble Clef Club ladies' chorus of sixty, directed by William Clare Hall; Earl Fraser, concert pianist, in a group by contemporary composers; also a string trio and male quartet; a typically Spanish program of music and dances by Spanish professionals; a concert of strictly symphonic nature by the Santa Ana Symphonic Municipal Band of sixty, together with the Santa Ana Cantando Club, male chorus of sixty.

The concluding program featured large ensemble numbers by over 450 pupils from music departments of high schools representative of all parts of Orange County, including a chorus of 100 voices in the familiar Handel *Hallelujah Chorus*. E.

Louis Bachner in New York This Summer

Louis Bachner, the well known vocal teacher of Berlin, Germany, and teacher of Heinrich Schlusnus, Sigrid Onegin, Michael Bohnen and other renowned artists, will teach in New York from July 15 to August 15.

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Many Successes for Lillian Gustafson

A résumé of the activities during the 1930-1931 season of Lillian Gustafson, soprano, includes a gratifying number of successes in music centers from New York to Minnesota. Miss Gustafson appeared, De-



LILLIAN GUSTAFSON

cember 30, with the Charlotte Lund Opera Company in Town Hall, New York, in the roles of Giulietta and Antonia in Tales of Hoffmann; February 28, she sang with the same organization in Town Hall in the title role of Massenet's Cinderella.

The soprano sang a recital in March, before the Womans Club of Wheeling, W. Va., with much success, the Wheeling Daily News declaring Miss Gustafson a gifted singer with a pure, limpid, lyric voice of great charm. In May this artist was soprano soloist in Parker's Hora Novissima at the Harrisburg Mozart Festival, and also gave a joint recital with Nelson Eddy at this same festival. Press and audience were warm in their appreciation.

Also in May the young Swedish-American made her Minneapolis debut in a concert arranged for her by the Swedish Society of that city and St. Paul. In this concert Miss Gustafson offered songs in German, Spanish, English and Scandinavian, winning enthusiastic praise from the critics and applause from the audience. Earlier in the spring, the soprano had made an equally auspicious appearance in St. Paul with the Swedish Male Singers.

While in Europe during the summer of 1930, Miss Gustafson made conquest of Stockholm in a concert in connection with the exposition.

New Peabody Scholarship

Anna Blumberg, as a memorial to her son Milton, has founded the Milton Blumberg Memorial Prize, an annual scholarship for a

student in violin at the Peabody Conservatory of Music, Baltimore. This prize provides for one lesson a week in violin through the year. Although given primarily upon past achievement, the award may be given also to a new pupil of sufficient talent. Milton Blumberg received his early musical training in Staunton, Va., and later came to Baltimore for advanced study in violin under Frank Gittelson of the Peabody faculty, these studies being pursued with a professional aim until his death.

Grudzinski Praised as Vocal Teacher

Among the prominent singers studying with Kurt Grudzinski at his New York studios is Mabel Beddoe, an artist who has nothing but praise for the results she has seen accomplished by this pedagogue not only in her own voice but also in others. The contralto declares that, although she has studied in Europe, Chicago and New York, she has not come in contact with a teacher who has more thoroughly mastered the subject of voice than Mr. Grudzinski. In her own case, she said, she has a small buccal cavity and a throat of restricted dimensions to contend with, but Mr. Grudzinski has contrived to overcome these difficulties, give her exceptional breath control, and bring out all her vocal capabilities. Miss Beddoe also points out that Mr. Grudzinski has an uncanny knowledge of the principles of corporeal relaxation and the muscular armature used in the vocal art. According to the contralto, a fine sense of humor, tremendous enthusiasm, and the ability to inspire confidence in his pupils, whether artists or tyros, are other assets possessed by this master teacher. And, in addition to all this technical and physical knowledge of singing, he has a thorough knowledge of music in general, the song literature in particular, and an unfailing sense of taste, which he knows how to instill into his pupils.

As is well known, Miss Beddoe has won wide recognition, especially for her interpretation of the music of Bach. Every year she is heard in a Bach recital at St. Mark's In-the-Bouwerie, New York; she has sung the St. Matthew Passion under the direction of Mengelberg; the B Minor Mass in Toronto, with the Mendelssohn Choir; has made seven appearances at the Bach Festival in Bethlehem, Pa., under the direction of Dr. J. Fred Wolle, in addition to four on tour with the choir. In fact, Miss Beddoe has appeared in Bach programs with many of the prominent choral organizations of the country as well as at many church services.

Experimental Theatre of Grand Opera to Give Operatic Concert

On Thursday evening, June 25, at Roorich Museum Theatre, Adamo Gregoretti, founder and director of the Experimental Theatre of Grand Opera of New York, will give a performance presenting some of his advanced pupils in excerpts from Il Trovatore, La Traviata and Cavalleria Rusticana in costume.

STUDIO NOTES

(Continued from page 28)

Vanderbilt Studios in New York City, recently moved to a luxurious studio on East 37th Street. Miss Tweedy has a large list of pupils under her excellent guidance, many of whom are singing professionally with unusual success. The following have been heard over WOR this past season: Jeanne Palmer Soudeikine, Esther Jacobson, Florence Paul, Emily Boyle and Evelyn Wunderlich, sopranos; Howard Tompkins and Frederick Hubst, tenors; Florence Roetger, mezzo-soprano, and Marie Carlson, contralto.

Recently, Jeanne Palmer Soudeikine, soprano, was soloist at the Musicians' Club at the Barbizon Plaza in New York, and was also soloist at the Bowery Mission on June 7. Donald Fish, baritone, is making a short western tour after fulfilling many engagements in the East. Alaban Green,



MAUDE DOUGLAS TWEEDY

tenor, is heard every Tuesday with the Coral Islanders over WOR. Giovanni Morelli, tenor, was heard at St. Barnabas Church, Newark, N. J., recently as soloist in the Stabat Mater, and sings over WOR every Wednesday. Mr. Morelli is also tenor soloist at St. Mary's Church, Elizabeth, N. J.

BARONESS VON KLENNER

Bringing to a close a successful and eventful season, Baroness von Klenner has discontinued her New York teaching activities until the fall. She sailed June 6 for San Francisco to attend the Biennial Convention of the National Federation of Music Clubs; she is honorary chairman of grand opera on the Federation Board. Berenice Alaire, her pupil, a young coloratura soprano who recently won first place in the State and Liberty District Contests (Young Artists' Contest of the Federation) went with her and will compete for the national prize at

the June Biennial. Vivian Hoffman, Mme. von Klenner's new contralto, left for Medeville, Pa., where she will give a concert before joining the Von Klenner Summer School at Chautauqua Lake. The Baroness has many applications for summer instruction, and will open the school on her return from the coast.

Barrere Summer Concerts Start

At Town Hall on June 3, George Barrere, with his Little Symphony, gave the first of a series of summer programs at Town Hall, and played to a full house.

Featured on the program was a Valse by the French princess, Armande de Polignac, a prelude, Deep Forest, by Mabel Daniels of Boston, and Sand, by Mary Howe of Washington. Each number was preceded by Mr. Barrere's customary, pithy explanatory remarks.

The concert opened with Saint-Saëns' The Yellow Princess, which was followed by a symphony by Gossec and compositions by Faure and Pierné. Mr. Barrere played the solo part in a Mozart flute concerto with all the technical perfection, beauty of tone and impeccable musicianship that have made him the only Barrere.

A Cappella Choir Concert

The A Cappella Choir of the Denver College of Music, Denver, Col., recently presented a concert in that city assisted by Mrs. Thomas Patterson Campbell and Andrew Riggs, who offered two-piano numbers, and a group of dancers headed by Martha Wilcox. The choir, directed by their conductor, John C. Wilcox, were heard in sixteenth century choral music, Night by T. Tertius Noble, Water Boy, an excerpt from Cadman's Sunset Trail and two works from manuscript arranged by Newton H. Pashley. These last were Thread My Needle, and Death Croon, arranged from a Hebrides Folk Song. The dancers interpreted music by Debussy and Schumann, and Mrs. Campbell and Mr. Riggs offered two-piano pieces by Manuel Infante.

All Pupils of Alberti

The MUSICAL COURIER wishes to correct an impression created in the June 6 issue in regard to the recent operatic concert given by pupils of Solon Alberti. The MUSICAL COURIER wishes to state that all students appearing on this program were pupils of Mr. Alberti, having coached for their concert, opera and oratorio programs with him from one to five years. The article in question merely intended to state that some of these participants were voice students of the teachers mentioned.

Strassner's Orchestra Wins Cup

Isidor Strassner, conductor of the Hecksher Symphony Orchestra, 100 members, both sexes, is proud of the fact that his orchestra won the Silver Cup in the open contest, N. Y. Music Week, with a rating of 96 per cent. The organization will continue next season as usual, and there are some open places for young orchestral players.

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THE PIANO and Other Musical Instruments

William Geppert

Many have been the arguments of piano men as to the attitude of the daily newspapers of this country toward the piano. Protest after protest has been sent in to the present writer, and every effort has been made seemingly to bring the newspapers to an attitude where they would pay more attention to what the piano dealers themselves say about the passing of the piano.

It seems, however, that the New York Times has taken up the subject in a rather serious way to exploit the piano and give some facts regarding the present situation that will bring about a better understanding and cause people to look upon the piano not as something of days gone by but as a music necessity of the present.

In the New York Times Magazine of May 31 there was a full page devoted to the piano under the heading of "Days of Glory Revived for the Piano." This page article was illustrated with a picture entitled "Technique Is Now Veiled in Pleasurable Performance." It is a photo by Anton Bruehl and used by the Times through the courtesy of Delphic Studios. The picture is that of a young girl at the piano, showing in her beautiful face not resentment but real enjoyment in the playing of the piano. The text of the article is explained in the subhead, "New Teaching Modes Repopularizing the Instrument, Once a Social Asset." This article in itself is of great value in that it gives the piano what is its due.

On June 2 there appeared an editorial in the Times that is well worth being reprinted. It is along the same lines, giving proof that the New York Times, probably the greatest daily newspaper now published, is supporting the piano in a manner that will prove of great value both to the instrument and to the profession. The editorial is as follows:

Merry Music Lessons

"Vacation days are coming, and many a mother whose child does not go straight from school to camp is puzzled by the prospect of long hours to be filled with fun and benefit to the youngster freed from regular hours. The Parents' Magazine offers a suggestion which may give some parents a preliminary shudder, but under the rosy light of modern methods its delights appear to excel the old-horrors. Music lessons, which always used to mean piano lessons, are now part of the regular work in many schools, and vacation time may well be used to supplement the Winter's study or to give instruction not usually included in the term work. Most children at home for the Summer have a few household tasks to do. The rest of their time is free for play and, if music lessons can be made as pleasurable as John Tasker Howard says they can, children will not feel deprived of their holiday, and parents will be relieved of a certain amount of planning for picnics and games.

"It is very much to the point that lessons may be had twice a week by radio. The National Broadcasting Company began a series some months ago under the direction of Sigmund Spaeth and Osbourne McConathy. In some ways these lessons have an advantage over either private or class study. They cost nothing to owners of radios. They offer a free test of a child's inclination and talent for music. Experiments in the company's studio have been directed to results in interesting children and in teaching them to play simple tunes. No one expects radio lessons to train pupils in advanced playing, but there is no doubt that they stimulate interest and show that it is not hard to learn to play a little. The talented child should be given private instruction. About a hun-

dred thousand people have obtained the explanatory charts to be used with the broadcast lessons. They do not expect to become accomplished pianists, but many of them wrote to say that they want their children to have some music of their own making, or that they are trying to fill a gap in their childhood.

"Beginners at the piano nowadays do not have to learn the names of notes and keys. They are not taught to wiggle their fingers in a certain way to produce the best tone. The first lesson consists of picking out a tune, and almost all children after the first lesson can play and sing something. Beginning with melodies, they enjoy the lessons from the first, and later they learn the scale. When the fun and the music start the ball rolling and the mechanics come later, piano lessons are not drudgery.

"All this gives heart to those who still have faith in the piano. The antagonism that has been exhibited, and it is said in all sadness, through the blundering remarks and discussions of pessimistic piano men who did more talking about the death of the piano than they did in trying to keep it alive through sales, should pass on instead of the piano itself. Let other journalists in the country take this same attitude and revive interest in the piano. The new methods of piano instruction are certainly of the nature that will bring life to it, and these new methods are sponsored by the leading musicians who have given thought to the subject."

Other Good Words

For a long time has the MUSICAL COURIER spoken good words for the tuners. Piano men themselves have created the impression that tuners are mechanics. Tuning a piano means something more than mechanical work. It requires music ability to tune the piano properly. Respect for the tuner has been depreciated by the attitude of the piano dealers, and, we might add, by the manufacturers also.

A piano is impossible until the tuner is through with his work. This being a fact, the tuner then assumes one of the most important positions in all that has to do with the manufacturing, the selling, and the use of the piano after it has been placed in a home. The tuners themselves have been too modest. They have borne the burden of the mechanical idea, and they have not seemingly resented it.

In the past few years the tuners have assumed a different attitude, and through their national association have given expression to thoughts from time to time in the organ of the association, "The Tuner's Journal," that will awaken the tuners themselves to a realization of the fact that they must combine with the music teachers and the musi-

cians in creating the respect that their work demands. In the May issue of "The Tuner's Journal" there is an article entitled "Are We in Tune to Music?" In this article, written by Richard Kamperman, there is the following:

"What is this personal service we Tuners are offering to the piano-owning public? Is it just so much Tuning, Stringing, Regulating, etc.?

"Some of you will answer 'yes'—the more thoughtful ones will answer 'no.'

"What does the rendering of this service do for the piano? The answer to this question is one on which we will all agree. The sum total of piano service, or reconditioning, makes the piano a better musical instrument."

Mr. Kamperman then says this to the tuners, and every music teacher and musician can read this with benefit:

"The most successful men in the business and professional world of today have found that they have had to change over from the methods they used a few years ago to modern ones. Then why shouldn't we Tuners change our methods to meet the ever-changing conditions we must face? Perhaps you think your methods do not need any change or improvement made in them. Well, you will never know how perfect nor how far behind the times your methods are without measuring them by the constructive, proven, sales promotional ideas that are continually expressed in the pages of our Tuners Journal."

As a closing paragraph to this article Mr. Kamperman states:

"Let us awaken, then, to the value of our service to the cause of music. Do not underestimate its value because a number of present day pianos are in wretched condition and the owners do not seem to know the value of our service."

Those who have been reading this department in the MUSICAL COURIER know full well the attitude of this paper as to

GUESTS AT LUNCHEON



Theodore E. Steinway, president of Steinway & Sons, recently gave a luncheon at the Lotos Club in honor of Count von Luckner. The picture reproduced herewith shows, left to right: Theodore E. Steinway, Count von Luckner, John Steinway, son of Theodore Steinway, Gordon Grant, famous marine painter, and Austin Strong, playwright.

this combination of the dealers, the tuners and music. All of this tends toward a betterment of understanding as to the value of the tuner to music and especially to the piano, and it also tends to create a respect for the piano that has been handled roughly by piano men themselves. If the piano men and the tuners will show a respect for those who make and teach music, then will that respect be reflected and turned to the tuners, and they will assume their rightful position.

BRIGHT EYES and FIRESIDE DREAMS by BERT R. ANTHONY (Ditson).
BY THE NILE by MORTIMER WILSON (Ditson).

PUBLICATIONS

PIANO—ELEMENTARY

THE OLD ROCKING CHAIR by RENEE MILES (Carl Fischer).
MELTING SNOW by BEATRICE W. COOK (Carl Fischer).
PLAYING INDIAN by BEATRICE W. COOK (Carl Fischer).
THE CUCKOO CLOCK by KARL MENLER (Carl Fischer).
THE HARMONICA BAND by A. L. SCARMOLIN (Summy).
CHASING FIREFLIES by E. L. HOPSON (Summy).
ORIENTAL SILHOUETTES by IRENE ROGERS. They are entitled—At the Bazaar and The Flower Vendor (Summy).
THE HAUNTING HORN by NICOLAS SLONIMSKY (Ditson).
SONG OF THE SHEPHERDS by MORTIMER WILSON (Ditson).
AROUND THE MAYPOLE and A MOONLIGHT RAMBLE by CECIL GRANT (Ditson).
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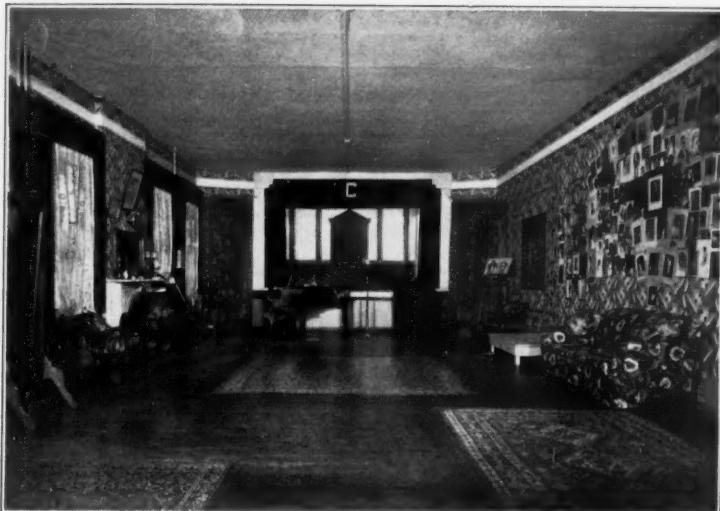
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where a complete special broadcasting apparatus has been installed in order that singers may learn to broadcast the voice successfully. The innovation came about directly as a result of the success with which Maestro Carboni's pupils have sung over the radio. Recognizing the fact that the broadcasting studio demands a technic peculiar in itself, Maestro Carboni has installed a system consisting of the usual two Bulten Broadcasting Microphone and Amplifier, whereby a singer can listen to his own voice and thus ascertain accurately the volume, quality, emission, pronunciation, resonance and tone.



AT THE VIRGINIA FESTIVAL.
Left to right: Emily La Blanc Faber, well known accompanist of Norfolk, Va.; Virgilia Roper, composer, whose song, *When I Am Dead*, was sung by Grace Kerns (right) at the recent Charlottesville, Va., Festival.



L.A. ARGENTINA,
with Luis Galve, her pianist (left), and Paul Bechert, Vienna correspondent of the MUSICAL COURIER. The picture was taken in Vienna, where the noted Spanish dancer enjoyed a sensational success.



MRS. FRANKLYN B. SANDERS,
director of the Cleveland Institute of Music, Cleveland, Ohio, since its foundation ten years ago. Mrs. Sanders has witnessed the growth of the institution from a small school with seven instructors to its present eminent position. Particularly fitted by education for a music school executive, Mrs. Sanders has shown sympathetic understanding for the problems of both teachers and students. She will direct the annual summer session of the Cleveland Institute of Music, June 22 to August 1, retaining the regular faculty for the summer term.



JOHN FINLEY WILLIAMSON, ABBY WHITESIDE AND MORTON GOULD,
on the occasion of the latter's recital in Little Theatre, Ithaca College, Ithaca, N. Y., where he played a program of piano music including some of his own compositions, and improvised upon themes given him by Dr. Williamson and Oscar Ziegler. Dr. Williamson says: "To hear this young genius is a totally new experience and leaves mature musicians amazed."



CLARA JACOBO,
Metropolitan Opera soprano, who has been singing with great success at the Carlo Felice in Genoa. Mme. Jacobo is pictured in front of her poster outside the opera house.



LETITIA SEAGROATT,
pupil of Edwin Hughes, gave a program of piano music at the final tea of the season held by the Jackson Heights Music Club, of which Mrs. Frederick Bruegger is president. Miss Seagroatt's playing on this occasion more than substantiated the promise of her last year's performance before the club. Technical brilliance, interpretative ability and ease of manner are now hers to a satisfying degree.



ELEANOR REYNOLDS,
American contralto, who sailed for Europe on May 28, after completing her first concert season in her own country. Among her major engagements were appearances at the Evanston, North Shore and Ann Arbor festivals. Everywhere Miss Reynolds met with the success which her notable gifts deserve, and is looking forward with pleasure to her return to America in October. She will spend the summer at her country place near Berlin, resting and preparing new programs. Just prior to sailing Miss Reynolds sang over the radio on the Judson Hour.

PIANOS AS INVESTMENTS



EW seem to look forward to the day when the new pianos they are buying will become old instruments. Piano history gives many incidents of where Steinway pianos, after years of use, have been sold for what they cost when new. These stories are many and have been related as out of the ordinary—in fact, applying to the Steinway alone. Steinway new pianos of today are good investments. After two or three generations they will prove the same as the Steinway pianos of the past. The tonal superiority is a fixed fact. The lasting qualities have been proven. Why not make the buying of a piano an investment?

